SRI VEDANTA DESIKA'S

HAMSASANDESA

ASVASAS I & II

WITH THE COMMENTARY OF

Swetaranyam NARAYANA SASTRY

of Pachayyappa's College, Madras.

ENGLISH NOTES & TRANSLATION

BY

S NARAYANA IYENGAR, B.A., L.T.,

Lecturer, Pachayyappa's College, Madras

&

A CRITICAL STUDY AND APPRECIATION

BY

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V. RAMASWAMY SASTRULU & SONS

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Post Box 1372. 1955 *MADRAS 1*

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श्रीमद्वेदान्तदेशिकविरचितः

॥ हंससन्देशः ॥

श्वेतारण्यं नारायणशास्त्रिविरचितव्याख्यानेन,
यस् - नारायणय्यङ्गार् कृताभ्यां
आङ्ग्ळानुवादाङ्ग्ळप्रतिपदार्थाभ्यां च
कपिस्थलं - कृष्णमाचार्यकृतविमर्शेन च
सहितः



चेन्नपुर्यां
वाविळ्ळ रामस्वामिशास्त्रुलु अण्ड् सन्स्
इत्येतैः प्रकटितः
१९५५.

चेन्नपुर्यां
वाविळ्ळ मुद्रणालये
मुद्रितः १९५५.

TRANSLATOR'S PREFACE

In translating a Sanskrit work into English, we find that the earlier the age of the work to be translated, the easier is the labour of the translator, partly because earlier Sanskrit idiom has often a very great resemblance to English idiom and partly because of the simplicity of style in the older works. But, as centuries passed by, the purer Sanskrit idiom was gradually replaced by the prevalent idiom of non-Aryan languages, and the introduction of unfamiliar imagery made the translator's work still more difficult; and the gulf became so wide that a free translation in vigorous living English idiom made the work appear altogether a different one from the original. Hence it is that I have been obliged to choose a midway path in my attempt. The result has not been quite happy, as I myself see; the movement of the language has become clumsy; and it has often been necessary to insert corrective or explanatory words or phrases to make the production fairly intelligible. There is a vague dissatisfaction left in my mind, perhaps due to a recogntion of my want of courage that has prevented me from breaking away from the cramping elements in my style. With this explanatory apology, I present my attempt to the reader.

Biographical Sketch of the Author.

Sri Venkatanatha, the author of this little poem, is better known by his titular name Vedanta Desika, *i.e.*, the Preceptor in Vedanta Philosophy. He was born, according to a sloka that records the date of his birth, in 1191 of the Salivahana Era, corresponding to 1269 A. D. This agrees well with the dates of the events of his life and may be taken to be correct. He is said to have lived 102 years, and so he belongs to the 13th and 14th centuries A. D.

He was born in a village named Tuppli, near Conjeevaram. His father was a learned Pandit, named Ananta Suri or Anantacharya, and his mother was Tothamba. They were Vaishnava Brahmanas of the Vadagalai Sect, *i.e.*, of the Northern culture. It is said that his mother, who had been childless for a long time, dreamt one night that she had swallowed a bell in obedience to the orders of a supernatural being, and that the birth of Venkatanatha was the result; he is thus known as the घंटावतारः, or the incarnation of the bell used during the worship of Vishnu in temples. Setting aside the supernatural element, his ringing voice and his irrefutable logic might well have earned him that title.

His age was an age of intense religious activity in Southern India, and naturally produced the keenest of

intellects capable of writing masterly commentaries and of taking sides in intellectual debates on religion and philosophy. The chief warring schools of philosophic thought during his age were the Visishtadvaita and the Advaita schools, and our author was one of the most masterful exponents of the former. The days of religious persecution by the Saiva Pandyan kings were over, but the intensity of the hatred between the Saivas on one side and the Brahmanic Vedanta Schools on the other was in no way modified even then. Our author had therefore often to throw himself into the fray against the tenets of that religion also, which, by the way, was wholly non-Aryan in origin, while the Vedanta Schools of thought were maninly Vedic in origin.

Even as a child, Venkatanatha was precocious, and at a very early age, he was handed over to his maternal uncle, Atreya Ramanujacharya, as a disciple. So quick was he in learning that, at twently or thereabouts, he had finished his education and had mastered the Vedas with their commentaries, the Sastras, the Agamas, and Sanskrit literature, his chief strength being in Logic, Vedanta philosophy and Kavya. Even his religious opponents recognized these special merits of his and have conceded to him the title of कवितार्किकसिंहः.

Soon he became a lecturer and his fame attracted to him disciples year after year until his death. His restless temperament led him to many lands, always in pursuit of fresh knowledge or in answer to a challenge. Tradition

has it that Venkatanatha was short of stature, wiry of frame and blessed with very good health and marvellous powers of endurance. During all his travels, he is said never to have used a vehicle. He led the simplest and most austere of lives even as an ordinary householder, a life that Sanyasins have often failed to lead. His दिनचर्या described by one of his admiring disciples, shows the severe simplicity of his life, his perfect faith and his untiring energy.

Venkatanatha was one of the highest representatives of the orthodox school of Vaishnava Brahmanas, though his orthodoxy had nothing of the irrational dogma or the ingenious make-shift that have accumulated around religious faith latterly. To him, the sanctity of places was real; the eternal presence of the Beautific Vision hidden in the stone or metal image was real; and it is said that he used his miraculous psychic powers very, very rarely, and only when necessity forced him to do so.

As an author, Venkatanatha is very prolific. He is the accredited author of over a hundred works small and big. They include (1) a long poem, named यादवाभ्युदयं on which Appayya Dikshita has written an able commentary; (2) another, of a thousand stanzas on the pair of Rama's Padukas, named पादुकासहस्रं; (3) a long dramatized version of the primary postulate of Visishtadvaita, named संकल्पसूर्योदयं; (4) a masterly commentary on the Sri Bhashya of Sri Ramanuja, known as श्रुतप्रकाशिका, because it was later copied out by a

reverential disciple from memory; (5) a large number of works on controversial religious subjects, of which शतदूषणी is most often studied; (6) a large number of works elucidating and defining the tenets of Visishtadvaita; (7) a very large number of stotras on the various aspects of the Infinite, as well as upon the Gods and Goddesses of the temples he worshipped in; and (8) miscellaneous works in Sanskrit and Tamil.

His genius was much more philosophic and religious than literary or scientific; for example, his ideas of the Geography of the Earth must be treated as legendary or explained away esoterically; but his logic in religious and philosophic discussion has been found to be terribly embarrassing to his antagonists. His mastery of the Sanskrit language and the fluency of his diction have justified the epithet of विद्योदन्वान् which he sometimes uses to describe himself. On the whole he was one of the most outstanding figures of his age in Southern India, worshipped as an incarnation by his intimate admirers and disciples, revered for his purity, honoured for his vast learning, and whole-heartedly hated by the vested religious interests he overthrew.

INTRODUCTION



Hamsa Sandesa is a short lyric written in imitation of Kalidasa's Meghasandesa. As in the case of its model, it abounds in descriptions of the shrines and other holy places; but Southern India is chosen as the scene and this poem may thus be said to be the complement of Meghasandesa which deals with Northern India. Between these two regions there is a strip of land in which temples and holy places are few and far between, and which cannot therefore be the scene of any poem of this sort. Like Kalidasa, Venkatanatha has introduced *Sringara* which must be one of the main *Rasas* of such a poem, the other being pathos. The metre, the division of the poem into two parts, the first embodying the journey and the second the message, the choice of a fanciful messenger, the treatment of the subject and the imagery employed, in all these the author has closely followed the model, even the numbers of the stanzas in the parts being nearly the same.

In the Meghasandesa, the hero of the poem is a Yaksha who is temporarily exiled from his native land and bewails his separation from his beloved. He sees a messenger in a cloud formed when the early summer rains begin. He finds it travelling northwards and entrusts it with a message of love to his beloved. The message is

delivered and not only consoles the wife, but also brings about a remission of the sentence passed against him. The actual message occupies about twelve stanzas at the end of the second part.

In the Hamsa Sandesa, the hero of the poem is Rama, who bewails his separation from Sita who was then a prisoner at Ravana's palace in Lanka. The messenger bird is a Royal Swan, a member of the tribe of birds that travel southwards from the Himalayan regions before the approach of winter. Rama entrusts it with the message, which closely resembles the message in the model. But the poem does not say whether it was delivered or not; the reader has to suppose that it was delivered. The separated lovers are brought together again, but it is by the prowess of the hero, and not by the pity of a master. It is but right that it should be so, as the hero is a *Dhirodatta* instead of *Dhiralatita*, as in the case of the Yaksha. The Yaksha was a subject, and his separation from his wife was a punishment inflicted on him by his king, who alone has the right to remit it. But Rama's separation from his wife was due to her abduction by a powerful enemy, and thus her recovery can only be by the use of superior force.

But can we take it for granted that a *Dhirodātta* is an improvement over a *Dhiralalita*, as the hero of a Sandesa poem, which must necessarily be of the lyric type. Many of the commentators on this poem are of opinion that Venkatanatha has enhanced the beauty of the poem

by the change; but I am not sure whether they have not been unconsciously influenced by the reverence which they had for the author, as a sage and a saint. A lyric is in its very nature मृदु, the gentler and sweeter qualities of humanity, coupled with the entrancing beauty of Nature are the life-breath of such poems; and the genius of the poet is directly proportional to the degree of etherealization of the passions and to the subtlety with which man is made to blend with Nature. But grandeur, strength, terrible valour, a royal heart, these are the main characterestics of a *Dhirodātta*; even his humour is grave and can call forth only a subdued smile. His sorrows do not excite pity, but their violence strikes terror into the hearts of the on-lookers. So, the doubt whether such a one could be made the hero of a pathetic poem is quite relevant.

It may be argued that a mighty hero is not always a hero, that, in his relaxed moments, he is quite as human as the rest of mind; that love, pleasure and pathos are also essential parts of his nature, though over-shadowed by his heroism; and that therefore he can be safely made the hero of a Sandesa poem. But it is only a Valmiki that can make Rama an unalloyed lover or reveller in Nature. When husband and wife stand hand in hand drinking in the entrancing beauty of the woods in spring, there is not a trace of gravity or heroism creeping into the scene; they are merely passionate lovers to each other, mere care-free children of all other Nature. But

I cannot say that any other poet has succeeded in suppressing the hero so completely where a Dhirodatta is concerned.

Our author has first made Rama completely unnerved (चेतोविलय मगमत्) and it is with difficulty that the hero becomes aware of the world around him. He is still गाढोन्मादः in that he does greater honour to the swan than to Anjaneya; yet very soon the pride of race is made to assert itself when he says of them, इच्छामात्राज्जगदपरथा संविधातुं क्षमाणामिक्ष्वाकूणां. Still except for this pardonable inclusion of race pride, the author has kept the hero intent on the Sandesa; and since even the greatest of Sanskrit poets suffer in comparison with Valmiki, this slip need not be counted against Venkatanatha.

So far as the choice of the messenger is concerned, Venkatanatha has happily copied from the Nalopakhyanam, the Raja Hamsa being considered to be an ideal messenger between parted lovers.

In comparing the descriptions of the temples and other holy places as given in the Megha and the Hamsa Sandesas, one cannot but see the gulf between the two. To Kalidasa, reverence and worship in shrines and temples was a matter of routine based on habit; but to Venkatanatha, they were an absorbing passion, to which everything else is subservient. I shall quote a few extracts to exemplify my statement. कुर्वन् सन्ध्याबलिपटहतां शूलिनः श्लाघनीया मामंद्राणां फलमविकलं लप्स्यसे गर्जितानां ॥ Kalidasa here makes mention of a part of mere temple routine,

and echoes the words of the priesthood when he says that such a devotee will be rewarded with फलमविकलं. In the next stanza, a more carnal reward is promised. क्रान्तहस्ताः वेश्यास्त्वत्तो नखपदसुखान् प्राप्य वर्षाग्रबिंदून् आमोक्ष्यंते त्वयि मधुकर श्रेणिदीर्घान् कटाक्षान्; a bevy of grateful dark-eyed dancing hetaeras will cast loving sidelong glances at you. This additional inducement happens to be part of temple worship, The highest that Kalidasa could think of in worship is seen in:—नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां शान्तोद्वेगास्तिमितनयनं दृष्टभक्तिर्भवान्या ॥ and in; —तत्र स्कन्दं नियतवसतिं पुष्पमेघीकृतात्मा पुष्पासारैस्स्नपयतु भवान् व्योमगङ्गाजलार्द्रैः ॥ The ideals here do not go beoynd a devotee's taking personal part in a temple worship, thereby accumulating spiritual merit. Even his कृत्वा तासामभिगममपां सौम्य सारस्वतीनां अन्तश्शुद्धस्त्वमसि भविता is just another version of निर्णुदन् पापमात्मनः. It is no discredit to Kalidasa that his religious ideals are so confined. He was, first and last, a poet and made no pretence of being interested in grave spiritual thought.

But to Venkatanatha religion was a master-reality. His faith was absolute and his life was but a translation of his faith into practice. Thus it is that, to him, worship and Divine service are not acts done for a reward; they are not even mere duty; they are a rare privilege; the devotee can do nothing but to accept it with blissful humility, and marvel at the Grace that has chosen his own worthless self for such an honour. Venkatanatha's God is not a mere in-dweller in a temple. He happens to have come to Hastisaila, and the hill is sanctified; the

very presence of the hill in Dramida Vishaya has made it equivalent to Heaven; devotees have merely to live at its foot, and ignorance will fly from them; they become the blessed of God. God is Fire, but cool, soothing fire. With him is his Divine Consort. and She is the Mother of all the worlds. He is कारुण्यपूर्णः, and शुद्धैर्नित्यं परिचितपदः and is हंसीभूतः; He is शुद्धं चक्षुः श्रुतिपरिषदां चक्षुषां भागधेयं and दीर्घापाङ्गः. The swan, as a devotee is advised to serve him with no other thought but that of service. The humble bowing of the worshipper will be accepted by Him: अङ्गीकुर्यात्, that is all, and that reward is unequalled. वालव्यजनवपुषा वीजयेस्तं त्वमेव; here too there is no dreaming of a reward, mundane or spiritual. कुशलनिवहं नंतुराधास्यते ते, He gives, you do not get it as a reward. But what will He give? Since He is स्फारालोकप्रशमनतमस्संचयं, प्रार्थनीयं बुधानां, दिव्यं तेजः, He will give Light, the privilege of ever living in His Light.

Thus it is that, in the description of holy temples and Tirthas, Venkatanatha is seen to rise far above Kalidasa; heredity, environment, temperament and education, all contributing towards this end; just as exactly similar causes have made Kalidasa's descriptions of cities, countries, men and manners infinitely superior to the attempts of our author along those lines. Conjeevaram, Trichinopoly Tanjore, Madura, as cities, find no mention in this poem; the lingering glories of the Pallavas, the Cholas and the Pandyas do not attract the author's eye. But to Kalidasa, the Dasaranas, Avanti and other kingdoms and their

splendour, their wealth and their pleasure, come first and the holy places next. There can be no comparison between the two authors in this respect, each has gone just the way that his nature led him.

In the second part, both the poets describe the city of destination, Alaka and Lanka. While Alaka's description is very vivid, Lanka seems to be nowhere among the stanzas allotted for that purpose. It has been argued by some critics that Venkatanatha should not have described Lanka more fully, as Rama knew nothing of it except by hearsay. Yet, when one studies Valmiki, and finds that Rama has taken the greatest interest in learning the details about Lanka, and that Hanuman has been most lucid in his reply one cannot but feel that the poem might have been better written in this respect.

For the description of Sita, Venkatanatha has been indebted to Valmiki for his masterly similes and epithets. *e.g.*, स्वगणेन मृगीं हीनां श्वगणाभिवृतामिव, प्रभां नक्षत्रराजस्य कालमेघैरिवावृतां, आशां प्रतिहतामिव, संस्कारेण यथाहीनां वाचमर्थान्तरं गतां, नीलकेशीं, सुमध्यां, भीरुं भुजगेन्द्रवधूमिव, कनकवर्णाङ्गी, हिमहतनलिनीव नष्टशोभा, पद्मिनीमिव विध्वस्तां, नैषा पश्यति राक्षस्यो नेमान् पुष्पफलद्रुमान् । एकस्थहृदया नूनं राममेवानुपश्यति. Yet Venkatanatha has supplemented these in his own masterly way, and stanzas 11, 12, 15, 16, 17, 18, 22 are examples of the finest efforts of the author. In this respect he may be said to rise superior to his model, for Kalidasa's efforts are restricted to descriptions of physical beauty deteriorating by sorrow

and of the external manifestations of the sorrow. Perhaps in one or two places Venkatanatha's efforts are marred by the introduction of orthodox dogmas as in stanza 13, and by over-doing the description of Sita's delicacy of frame and her manifestation of sorrow, as in stanzas 15 and 17; the Sita of Valmiki is a womanly woman and yet a heroic Kshatriya lady, and it is only when all hope seems to be lost and when she sees the hideous forms of the Rakshasis approaching her almost determined to tear her to pieces that she धैर्यमुत्सृज्य रोदिति.

Coming to the style of the poem, it is easily seen that Kalidasa easily surpasses our author. The easy flow of words in his Sandesa, the music of his word combinations, the comparative simplicity of his similes and descriptions, gradually gave place to the heavier and more laboured style of his successors; and the style of Venkatanatha is further burdened with far-fetched comparisons and round-about expressions of thought, which had become, in his days, objects of admiration among Pandits. Added to these, there is the cramping influence of orthodox notions and the introduction of too much of religion and philosophy in a lyric poem.

Allowing for these defects, which were the fashion of his age, Venkatanatha's Hamsasandesa yet deserves a high place among the Sandesa poems.

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HAMSASANDESA-A A STUDY & CRITICAL APPRECIATION

BY

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That, in the midst of his voluminous philosophical and didactic works, Sri Venkatanatha, or Sri Vedanta Desika as he is more popularly known, found it possible to leave behind him some poems of no inferior order, like the *Yadavabhyudaya* and the *Hamsasandesa*, is of no small import to all true lovers of Sanskrit literature. In the former he does not appear to have kept before him any model to follow but to have only drawn upon his own constructive skill; but this much cannot be said of the latter. Here the model he had before his mind's eye was certainly Kalidasa's *Meghasandesa*. But it is not a totally slavish imitation of the model he has permitted himself to accomplish. He has left his stamp of originality here and there in the fitting of the details of the poem; and this is transparently evident even to a casual reader thereof. In order to establish this point, I have undertaken here to take the reader through a critical study of his poem, the *Hamsasandesa*, in some detail, instituting as far as necessary a comparison between it and the *Meghasandesa*.

The plan of the poem is based upon Kalidasa's. The meeting of the forlorn lover with the messenger, the thought of the beloved and her forced sufferings from

pangs of separated love in a distant corner of the land, the idea of a message of hope to sustain her till the approaching end of the cursed separation, the feeling of brotherly affection towards the messenger, the unbounded faith in the messenger's generosity and capacity to discharge the undertaking, the sight of the auspicious omens, the description of his route, the variety of entertainments to please him on the way, the spiritual experiences in the several sacred places along the route and the incidental service to the Supreme God (Vishnu in this case) elevating the soul of the messenger and proving quite auspicious for the work in hand, the description of the destination, the probable state (physical and mental) of the beloved at the time of the messenger's approach, the anxiety of the lover to see the afflicted heart of the beloved, the sweet message itself, the proof of the messenger's genuineness and trustworthiness, and lastly the touching benediction pronounced on the messenger, are the several landmarks in the poem closely followed from the model. On this framework Venkatanatha builds his own edifice of a Kavya, employing his skill in the matter of details of ornamentation.

The originality for the conception of the plan is certainly Kalidasa's. No amount of originality on the part of his successors in the matter of the execution of details on *this* plan can entitle them to dispute the palm with Kalidasa. His title to respect at our hands stands on a different footing altogether. But among those who have aimed at his model the claims for title to recognition are to be determined on the answers to the question—How far

have they succeeded in their aims? The idea of a poem embodying the message of a forlorn lover to his beloved through a trusted messenger seems to have suggested itself to Kalidasa by the touching message of Sri Rama to his beloved Sita in the Asokavanika conveyed by the faithful Hanuman, as recorded in the sweet words of that immortal prince among poets, Valmiki himself. But there is a difference between a suggestion worked out into an exquisite poem, and a poem faithfully followed and worked out into a reflection of itself. The plan of the poem, the choice of the metre, the chiselling out of the first details, and their fitting into an original and harmonious whole, æsthetically excellent—these are the indisputable claims of Kalidasa; while such claims cannot, in the very nature of things, be put up by even the greatest of his imitators. We are certain that, if the authors of other Sandesa-Kavyas were pressed to detail their title to recognition, they would not put forth such fantastic claims. Theirs is but a subordinate field; but some of them may, in rare cases, claim our attention to a larger extent than even Kalidasa, in the matter of the details of workmanship. With this clearing of the ground, let us enter into a study of Venkatanatha's poem.

It may be of interest to note here that, between the *Meghasandesa* and the *Hamsasandesa*, almost the whole of India is surveyed from Mount Kailas on the north to Ceylon in the south. Only a small tract between Ramagiri and Mount Malyavan is not covered. In a sense, therefore, Venkatanatha's poem may be said to be complementary to Kalidasa's.

The choice of a swan in the poem is quite appropriate. According to the Ramayana, Rama starts on his expedition against Lanka, only after the advent of the *Sarat*. In this season the swans are believed to come down into the plains from the Manasa lake in the Himalayas, and move to the extreme south of the land.

In order that a poet may be rightly judged, one has first to find out what the Sanskrit Rhetoricians aptly call *Kavi-hridaya* (the poet's mind), or in other words, the motive of the poem. This *Kavi-hridaya* is at times easy of determination by means of a careful study of the character of the hero of the poem. For his *Meghasandesa* Kalidasa selected a hero of the *Dhiralalita* type in the banished Yaksha (निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः). In our mythology the Yakshas are pictured to be a type of beings between the human and the divine. They are more divine than human. They are fabulously rich and are the subjects of King Kubera, the Lord of Treasure-Troves. They have infinite facilities and an inherent capacity to enjoy pleasure in all its aspects. Wealth, wine and women are the be-all and end-all of their existence. To suit the experiences of a hero of that type, Kalidasa has had to build up his poem on a substratum of the sensuous, but with a happy blending of the supersensuous here and there, because of the partial divinity also of the hero. The lines like

मध्येश्यामः स्तनइव भुवः शेषविस्तारपाण्डुः,

or सभ्रूभङ्गं मुखमिव पयो वेत्रवत्याश्चलोर्मि,

or लोलापाङ्गैर्यदि न रमसे लोचनैर्वञ्चितोसि,

or संसर्पन्त्याः स्खलितसुभगं दर्शितावर्तनाभेः,
or even ज्ञातास्वादः पुलिनजघनां को विहातुं समर्थः,
are quite appropriate for the poem. If, after choosing an Yaksha for his poem, Kalidasa did not bring in the sensuous to the extent he has done, his work would have been classified as of some inferior order, and would not have gained the present enviable distinction.

But Venkatanatha has chosen for his poem the immortal hero of the Ramayana. He is of the *Dhirodātta* type.

(महासत्त्वोऽतिगम्भीरः कृपावानविकत्थनः ।
स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥)

In one place, Valmiki himself puts the characteristics of his hero into the mouth of the selfless Hanuman, who revels in describing him as

रक्षिता सर्वलोकस्य स्वजनस्य च रक्षिता ।
रक्षिता स्वस्य वृत्तस्य धर्मस्य च परन्तपः ॥......
मर्यादानां च लोकानां कर्ता कारयिता च सः ।......
अर्चिष्मानर्चितोऽत्यर्थं ब्रह्मचर्यव्रते स्थितः ।
साधूनामुपकारज्ञः प्रचारज्ञश्च कर्मणाम् ।
श्रुतवान् शीलसम्पन्नो विनीतश्च परन्तपः ।
सत्यधर्मपरः श्रीमान् संग्रहानुग्रहे रतः ।
देशकालविभागज्ञः सर्वलोकप्रियंवदः ॥

And the purpose of Venkatanatha is but to popularize such a hero without taking away a whit from his characteristics, so glowingly painted in the immortal Epic. One cannot therefore logically expect, in the *Hamsasandesa*, an atmosphere surcharged with the sensuous. But

occasionally, as we shall see, there is a skilful touch of the sensuous, without in any way rousing a sense of revulsion in the minds of the readers as being incongruous to the setting of the whole poem. A poet, who indulges in descriptions inappropriate to the characteristics of his hero, justly lays himself open to the charge of being wanting in the sense of proportion. The few sensuous touches in the *Hamsasandesa* are necessitated by the situation. The hero, Sri Rama, is a separated lover and he is in the midst of his preparation for a gigantic expedition against his deadly foe, Ravana, from whose base hands he is anxious to rescue in time his loving Sita. During moments of respite, he allows his mind to dwell on his Sita and her sufferings, or on those happy times he passed in her company before her captivity. His mind is, therefore, temporarily attuned to the sensuous on occasions. Hence the few touches like स्तोकोन्मग्नस्फुरितपुलिनां त्वन्निवासेच्छयेव enhance the beauty of the poem as a whole.

As one who has drunk deep of Valmiki's Epic, Venkatanatha has, in his *Hamsasandesa*, undertaken to present us what he considers to be the sweetest of the thoughts of that hoary sage. And for this he has chosen a vehicle on the model of Kalidasa's. He has of necessity to adjust himself to the two master-minds, without at the same time effecting a complete effacement of his own individuality. His self-imposed task has therefore become doubly difficult. And, if under such limitations, he has yet been able to make his poem appeal to us, his title to respect at our hands stands certainly on an unshakeable foundation.

Hanuman has just returned to Mount Malyavan, after delivering Rama's message to Sita, who is pining in grief in a corner of Ravana's pleasure garden. And in token of his achievement he has not only brought Sita's crest-jewel, but also an urgent return message to her Lord that she would not wait a whit longer than a month at the most, before he could go and rescue her from the hands of the Rakshasa king.

धारयिष्यामि मासं तु जीवितं शत्रुसूदन ।
मासादूर्ध्वं न जीविष्ये त्वया हीना नृपात्मज ॥

Rama is therefore anxious to see that his projected expedition to Lanka is finished within the limited period, so desperately indicated by his Sita. A day's delay would spell disaster. When he is in such a state of mind, his eyes rest on a welcome swan in a sportive mood, in one of the lotus-tanks close by. The sight of the swan revives in his mind a happy memory of Sita. The bird has several points of affinity to her: its noble gait is just like Sita's; the spotless white of its feathers is nothing inferior to the dazzle of her silken garb; the note of its sweet sound resembles the tinkle of her anklets. Hence Rama's mind is totally absorbed in the bird, and for a time surrendering himself as a helpless victim of Cupid's shafts,—he falls into an unbroken state of love-reverie forgetful of every consideration other than that of his beloved.

तस्मिन् सीतागतिमनुगते तद्दुकूलाङ्कमूर्तौ
तन्मञ्जीरप्रतिमनिनदे न्यस्तनिष्पन्ददृष्टिः ।
धीरश्चेतोविलयमगमत्तन्मयात्मा मुहूर्तं
शङ्के तीव्रं भवति समये शासनं मीनकेतोः ॥

Unlike the Yaksha in the *Meghasandesa*, who, on the mere sight of the cloud, is driven to dream of his beloved, Rama has stronger reasons here to lose himself in the thoughts of his Sita, because of the assemblage of certain resemblances to things closely associated with her.

With some difficulty he recovers himself, remembering that he is लक्ष्मणस्याग्रजन्मा. For on more than one occasion he had to be reminded by Lakshmana of his unheroic exhibition of weaknesses incompatible with his nobility and strength of mind. Did not Lakshmana try to dispel his mental gloom telling him

शोकेनाभिप्रसुप्तं ते ज्ञानं सम्बोधयाम्यहम् ।
and महात्मानं कृतात्मानमात्मानं नावबुध्यसे ॥

on two painful occasions, when he was addressing, in his temporary madness, rocks and trees on the whereabouts of Sita soon after she was carried away from Panchavati? He does not want to give similar trouble to his brother on this occasion too.

Naturally Rama feels a friendly attachment to the swan, more friendly than even Hanuman's, and thinks of utilising his services to cheer up Sita, with the news of his immediate approach at the head of a powerful army capable of destroying the whole Rakshasa band. Whether a bird can convey a human message does not trouble him for a moment, since his afflicted heart is not inclined to follow that stern logic of the sane. Nor do we wonder at this exhibition of weakness on the part of Rama, because

विश्लेषेण क्षुभितमनसां मेघशैलद्रुमादौ
याच्ञादैन्यं भवति किमुत क्वापि संवेदनार्हे ।

We have already had the instance of an Yaksha in a suppliant attitude before a cloud, which is but inanimate: and in the freshness of Sita's loss Rama himself did not fare better. Did he not appeal, in the words of Valmiki, to an equally inanimate mountain

कच्चित् क्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी ।
रामा रम्ये वनोद्देशे मया विरहिता त्वया ? ॥

and to the trees

कदम्ब यदि जानीषे हंस सीतां शुभाननाम् । ......
यदि ताल त्वया दृष्टा पक्वतालफलस्तनी......

and so on?

But in the present case it is an animate being, a swan, he is addressing and it is undoubtedly संवेदनार्ह unlike rocks and trees. He has hitherto experienced something of the संवेदनार्हत्व of the animate beings. When he was questioning the animals of the forest whether they had any knowledge of Sita's whereabouts, did they not help him by certain physical movements of theirs, deeply indicative of their anxiety for their loveable companion, Sita?

एवमुक्ता नरेन्द्रेण ते मृगास्सहसोत्थिताः ।
दक्षिणाभिमुखास्सर्वे दर्शयन्तो नभस्स्थलम् ।
मैथिली ह्रियमाणा सा दिशं यामन्वपद्यत ।

Therefore it is that Rama sees in the हंस an अव्याजबन्धु and has no hesitation to apply to him for assistance in his present plight. He is certain his request will not go unheeded, because the Hamsa has a noble heritage, and he might have also heard that the very Lord of Creation had once come down as a mere charioteer for a noble end.

सर्वस्रष्टा विधिरपि यतः सारथित्वेन तस्थौ ।

Without much ado he tells him straight that he has to go to Lanka, the capital city of the Rakshasa King, on a sacred errand. The rainy season having finished, the *Sarat* has come back, and with it the Hamsa has come down from the North. There is yet the likelihood of his voyaging further South in search of fresh lotus-ponds, where undisturbed he can enjoy himself. But if he is to be reminded that the extreme South is the haunt of the Rakshasas, he may perhaps change his mind. So Rama assures him that he can easily overlook this one demerit of the South, in the midst of its several merits.

स्थानैर्दिव्यैरुपचितगुणां, चन्दनारण्यरम्यां,
मुक्तासूतिं, मलयमरुतां मातरं, दक्षिणाशाम् ।
अस्मत्प्रीत्यै जनकतनयाजीवितार्थं च गच्छन्
एकं रक्षः पदमिति सखे दोषलेशं सहेथाः ॥

The very mission on which he goes is sacred, जनकतनयाजीवितार्थं, and for a good cause one can submit oneself even to an irksome inconvenience. Therefore the one defect can easily be excused (एकोहि दोषो गुणसन्निपाते निमज्जति).

Having himself treated him as an honoured guest, Rama is certain that the Raja-hamsa will receive a royal attention wherever he goes. Already the south wind has come as a faithful friend to welcome him with sweet scents freshly gathered from the blossoms of lotuses and lilies. The light transparent autumnal cloud, with the straight rays of the sun shot through it like so many ribs radiating from a centre, and borne by the wind over his head, will just look like a state umbrella held over a royal personage.

सूक्ष्माकारैर्दिनकरकरैः कल्पितान्तश्शलाकाः
शारोपान्ताश्शतमखधनुश्शेव चित्रांशुकेन ।
ऊढाः पश्चादुचितगतिना वायुना राजहंस
छलायेरन्नभसि भवतश्शारदा वारिवाहाः ॥

Those, who are wont to watch the sunrise and sunset, will, with pleasure, remember the indescribable brilliancy of the wonderful pictures of nature they may have occasionally feasted their eyes upon. On one such evening, the writer had the fortune of witnessing an unforgettable sight which continues fresh in his memory. The sun was about to set, his lower limb just kissing the horizon. A thick cloud just covered the face of the luminous orb. Around it there was a thin belt of clouds through which the rays of the setting sun radiating in several directions could be distinctly seen. Around this belt again there was a semi-circular belt of somewhat thicker clouds, the outer ends of which were of a brilliant golden hue. The picture vividly brought to the writer's mind by this splendid natural phenomenon was that of an open temple-umbrella laid on the ground to face the East. The beautiful verse of Venkatanatha makes, therefore, a peculiarly happy appeal to his imagination.

Now to proceed. Before he should start, the Hamsa is to take a loving leave of his beloved the Padmini (the lotus creeper, here spoken of in the feminine), to whom he has now come back after a long and forced exile, and who is therefore in the midst of her unbounded joy. He is advised to gently cajole her into giving him leave to part, so soon after the reunion, and to promise her an early return.

प्रक्षीणां त्वद्विरहसमये जातहर्षामिदानीं ।
प्रत्यायास्यन्ननुनय शनैः पद्मिनीं स्वादु वाचा ।

But would the leave be granted? Rama has no doubt of it, for

सा ते तन्वीस्त्वनसुभगया स्यादितीहाभ्यनुज्ञां
मन्ये कुर्यान्मधुकरगिरा मैथिलीसौहृदेन ।

The Hamsa's beloved is a Padmini, and so is Sita. Therefore there has sprung up between them a strong friendship. Women are generally supposed to sympathize more than men with women in distress, since it is only a woman who can appreciate a woman's heart more than a man. That is why perhaps Kalidasa's Yaksha asks his messenger, the cloud, not to threaten the timid अभिसारिकाः of Ujjayini with his fearful thunder, but to let his lightning show them the way to their lovers on the dark roads of the city. (The lightning is spoken of in the feminine, as the spouse of the cloud.)

सौदामन्या कनकनिकषस्निग्धया दर्शयोर्वीं
तोयोत्सर्गस्तनितमुखरो मास्मभूर्विक्लवास्ताः ।

Almost the same idea has been beautifully brought out, even in the *Ritusamhara*, implying that, while the cloud does all it can to stand in their way, it is the lightning that is of real service to the poor women who are out to meet their lovers in a darksome night.

अभीक्ष्णमुच्चैर्ध्वनता पयोमुचा घनान्धकारीकृतशर्वरीष्वपि ।
तडित्प्रभादर्शितमार्गभूमयः प्रयान्ति रागादभिसारिकास्स्त्रियः ॥

And in the *Mrichchakatika*, the idea is more explicit in the beautiful couplet, where Vasantasena gently chides the lightning for its indifference.

यदि गर्जति वारिधरो गर्जतु तन्नाम निष्ठुराः पुरुषाः ।
अयि विद्युत् प्रमदानां त्वमपि च दुःखं न जानासि ? ॥

When such is the sympathy of women for even strangers of their sex, what may be the sympathy for a sister of blood? Need we say that this touching farewell of the Hamsa is far finer than the one of the Megha in the sister poem?

(आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्ग्य शैलं etc.)

When a loving parent sends his child on errand to a distant place, he is particularly anxious that his child avoids the path of the wicked lest it should court danger to its person. No less is the anxiety of Rama when he advises his lovely Hamsa that he should

उड्डीयेथास्सरसि जवनाद्दक्षिणाशानुसारी
पश्यन् दूरात् प्रबलगरुतां पक्षिणां दत्तवर्त्मा ॥

As the Hamsa springs up in the air from the top of the Malyavan, the mountain carrying the white reflection of the bird is sure to resemble, for once, the Lord of Creation, Sri Maha Vishnu, just letting out the Moon from his mind, as described in the *Purusha Sukta* (चन्द्रमामनसो जातः). This picture is evidently in imitation of the picture of the cloud in the *Meghasandesa*, so finely brought out in the lines

येन श्यामं वपुरतितरां कान्तिमापत्स्यते ते
बर्हेणेव स्फुरितरुचिना गोपवेषस्य विष्णोः ।

Venkatanatha's picture rests on a convention that all mountains carry on them precious stones capable of reflecting the objects around (मणिमयो माल्यवानेष शैलः). Hence is the little unnatural atmosphere about it, as against Kalidasa's.

In his ærial flight the Hamsa will have a variety of sights to keep his eyes pleasantly engaged, not the least of them being the unskilled but loveable looks of the country women (पामरीणां) directed on him, as an object of wonder (अभ्रूभङ्गेप्यधिकसुभगैर्निश्चितांगः कटाक्षैः). Here again the influence of the master-mind is distinctly seen (भ्रूविलासानभिज्ञैः प्रीतिस्निग्धैर्जनपदवधूलोचनैः पीयमानः).

In the districts bordering on the Andhra on the one side and the Karnata on the other, the Hamsa's ears cannot but be attracted to the beautiful songs of the love-laden maidens of the peasant class lying under the spreading branches of the hospitable mango trees, while they guard their rice-fields from the treacherous birds and other pests. The first sight of importance there will undoubtedly be that of the Hills of Tirupati. The appellation Seshadri rightly fits them, from their serpent-like shape. The tops of these hills carry a layer of red sandal stones which looks like बद्धरत्नैश्शिरोभिः—a happy idea.

It is considered quite auspicious to offer prayers in a temple, when one is starting on a long travel. If the prayer is not offered at the time of the start, every opportunity that presents itself on the way is at least availed of, even when the object of the travel is not a

pilgrimage. Hence the Hamsa is directed to join his prayers to those of the devotees already assembled in the temple of Venkateswara (of peculiar interest to Venkatanatha, our poet).

The Sanskrit poets have always revelled in harmoniously blending the beautiful in Nature with the beautiful in the human and in the divine. One of the finest of devices which they generally employ for this noble end is what the writers on Sanskrit poetics term as *Dhwani*. A suggestion is thrown out by a central word or two in the piece, and it works itself out into a beautiful picture in the reader's mind, apart from, or distantly associated with, the idea in the context. The wonderful pliability of the words, coupled with a few well-recognized conventions, infinitely enhances the adaptability of the language in the hands of a skilled poet, for such a pleasing effect. Certain objects are always spoken of in the feminine, and certain others in the masculine, as we already saw in the case of the Cloud and its Lightning. And a dexterous handling of such words does throw out a happy suggestion, here and there, indicative of some picture or other of the poetic experiences in the nobler sexual or other human relations. One such happy ध्वनि we have in the description of the river Suvarnamukhari.

Rama has no doubt that, while his messenger is about to leave Seshadri, his eyes would be riveted on the inviting sands of the Suvarnamukhari, which flows a few miles to the south thereof, in a maidenly gait, carrying in its waves fresh flowers from trees on either of its

banks, as though for the worship of Sri Kalahastiswara, farther down,

स्तोकोन्मग्नस्फुरितपुलिनां स्वन्निवासेच्छयेव
द्रक्ष्यस्यारात् कनकमुखरीं दक्षिणामञ्जनाद्रेः ।
आसन्नानां वनविटपिनां वीचिहस्तैः प्रसूना-
न्यर्चाहेतोरुपहरति या नूनमर्धेन्दुमौळेः ॥

This happy picture of the river suggests to our mind a still happier picture of a young woman in love, who, fresh from her bath, wends her way to the temple of her favourite god with an offering of flowers held in her palms in all devotion, and who, as if her prayers have been already answered, meets her very lover on the way and invites his looks of love on her rounded features skilfully exhibited to advantage, as though all unconscious.

The Hamsa will not have the strength of mind to pass the beautiful river, without for a time enjoying himself on her sands. Even if he should, with an effort, suppress his ardent desire for the moment, it is sure to hang heavily in his heart, to the detriment of the errand he is on. Therefore it is that Rama wisely advises him to spend some joyous moments, besporting himself undisturbed on the cool sands of the river, even as the happy lover forgets himself in the bewitching arms of his love, in a delightfully secluded spot.

निर्विश्यैनां निभृतमनभिव्यक्तमञ्जुप्रणादो
मन्दाधूतः पुलिनपवनैर्वञ्जुलामोदगर्भैः ।
अभ्यासङ्गः सपदि पदवीं संश्रयान्यैरलङ्घ्यः ।

When once his heart's desire is gratified, there is no danger of his mind ever straying away from the sacred

mission in hand. That he may not linger too long on the sands of the river even after a hearty enjoyment thereof, Rama finds it expedient to administer a gentle warning of a danger to his person, बन्दीकुर्युस्तद्वसतयो मा भवन्तं किराताः, since nothing else seems to be effective under such circumstances. But in the sister poem, though the Yaksha feels that several sights may attract the eyes of his messenger to the serious detriment of his mission, he simply reconciles himself to the situation, and leaves it to the good sense of the messenger with but a mild reminder that.

मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ।

On entering the tract of the country known as Tundira Mandala, the first to attract the attention of the Hamsa will be its premier city, Kanchi, which is but the *Kanchi* (the golden girdle) of the Goddess of the Earth on which rest always riveted the amorous looks of her Lord, Hastisailesa, to the exclusion of all other objects of interest. There the Hamsa will perhaps recognize the Goddess Saraswati, who according to a local legend assumed the form of a river and flowed in seven different torrents to destroy a sacrifice begun without her by her husband Brahma whose trusted vehicle was the great founder of *his* line of water-birds.

स्वामिनीवः कवीनां वेगासंज्ञां वहति महतीं वल्लभा पद्मयोनेः ।

There is a suggestion in the line that Saraswati is the patron deity of the poets. There is again another suggestion in the first part of the stanza. The words सप्तभेदैः, वर्णस्तोमैः परिणता, स्वच्छस्वादुप्रसरसुभगा, as applied to the river, indicate the scientific truth of the white colour of

the sun's rays being possible of separation into the seven prismatic colours. The legendary seven horses of the Sun's chariot are but an allegorical presentation of the same truth.

After a sacred bath in the' Saraswati tank, the Hamsa is promised an internal शुद्धि to correspond to the external one he is already fortunate in.

वक्ष्यस्यन्तर्बहिरपि परां शुद्धिमक्षेपणीयाम् ।

In this connection, it is worthy of note that a like reformation is promised to the cloud by Kalidasa's Yaksha too. Strange to say, the sacred waters there too go by a similar name (those of the river Saraswati). But the cloud, which is but dark externally, is to rest satisfied with only an internal शुद्धि as against the fortune of the Hamsa.

अन्तश्शुद्धस्त्वमपि भविता वर्णमात्रेण कृष्णः ।

The swans are supposed to be in fear of the rain-clouds. Therefore it is that Rama gives a humorous hint to his messenger, that he need not hesitate to approach on the top of the Hastisaila the dark cloud-like figure of Sri Varadaraja with his lightning-like consort Lakshmi, mistaking Him for a rain-cloud. Once there, he will have an opportunity for a good turn, if the God be then strolling about in His garden in company with His spouse. Let Him be served in the best way suited to the occasion.

व्यक्तो वालव्यजनवपुषा वीजयेस्तं त्वमेव ।

Such a rare opportunity of service to the Lord of the Universe should not be let slip inadvertently.

A similar service enjoined on the Megha in the sister pcem is undoubtedly the inspirer of the service here.

The chivalrous solicitude of Sambhu to the tender susceptibilities of his consort Gauri which obliges him to give up his dear भुजगवलयं, the suggested beauty of Mount Kailas in the midst of the wild grandeur of the lofty Himalayas, and the selection of Gauri, the Mother of the Universe, as the object of service as against the masculine Sambhu, give a peculiar poetic flavour to the super-fine stanza of Kalidasa.

हित्वा तस्मिन् भुजगवलयं शम्भुना दत्तहस्ता, etc.

when compared to which, we are constrained to say, Venkatanatha's

सञ्चासक्तं सरसिजमिव स्विन्नमालम्बमानः, etc.

palls on our ears.

Some two experiences are rather prominently referred to in more than one place, in the *Hamsasandesa*. One is the somewhat envious and unchivalrous treatment of a really good poet by some unscrupulous contemporaries of doubtful virtues. From his own life it is gathered that Venkatanatha was not a stranger to such experiences. The other is the splendour of the then royal processions that must have had a lasting spectacular effect on the humbler souls, not given to much material prosperity. In as many as three places the first is referred to. Rama holds out to his messenger the prospect of a pardonable pride at the sight of the now forced silence of the peacocks which were once eloquent in his absence from the land (वाचालानामिव जडधियां सत्कवौ दूरयाते।). Again while crossing the forest between Chola and Pandya, awfully noisy on account of the presence therein of myriads of

crickets, the Hamsa is advised to maintain a dignified silence, for शब्दायन्ते नखलु कवयस्सन्निधौ दुर्जनानाम्। And last but not least, is the unenviable life of Sita in the Asoka-vanika, which suggests to the mind of Rama the fate on the words of a good poet in a company of the wicked (सूक्तिं रम्यां खलपरिसरे सत्कवेः कीर्त्यमानाम्।).

As for the royal splendour, we have already seen an instance of it when the Raja-Hamsa starts on his mission with a State umbrella held over him by his steward, the wind. Another instance is seen when the Hamsa passes Tundira Mandala and enters the Chola territory. There, along the course of the Cauvery, the forests of the tall arecanut palms are sure to feast his eyes to surfeit. The very South Wind, who is but a steward of the God of Love, is seen engaged there in arranging on a gigantic scale for a royal welcome to his master. The erection of a canopy, the swinging of the chowries, the sprinkling of fresh flowers on the road, are all minutely attended to.

कुर्वन्नानाकुसुमरजसा येन चित्रं वितानं
पूगारण्ये मृदु विचलयन् पालिकाचामराणि।
पादन्यासक्षममवकिरन् क्ष्मातलं पुष्पजालैः
प्रायो वायुः परिजनविधिं पञ्चबाणस्य धत्ते॥

As in the case of the Suvarnamukhari, there is in the description of the Cauvery another agreeable instance of the harmonious blending of the beautiful in nature with the beautiful in human experiences. The gentle flow of the river, from the foot of the Sahya Mountains into the ocean farther down, happily compares with the picture

of a bride, sent from her home of birth to that of her husband, under the guidance of an aged friend, and amidst the blessings of pious Brahmins, after being duly decorated with sweet-smelling flowers by many an elderly matron interested in her.

सह्योत्सङ्गात्सपदि मरुता सागरं नीयमानां
भद्रालापैर्विहितकुशलां तादृशानां द्विजानाम् ।
यामस्कन्नास्सरसकुहळीपत्रपातैर्निशान्ते
मन्दस्मेरां मधुपरिमलैर्वासयन्तीव पूगाः ॥

The Hamsa is then directed to Srirangam, and after the usual prayers offered in the temple there, he is to cross into the territory of the Pandyas. There the Tamraparni awaits him with open arms like a lovely maiden anxiously expecting the return of her lover. That he may prepare himself for a straight flight across the ocean, he is advised to recoup the vigour of his tired wings, calmly resting himself for a time on the sands of the river, amidst cool winds that blow kissing the crest of her waves, just as a lover loses himself in the arms of his beloved.

(शीतीभूतस्तरळलहरीबाहुसंश्लेषणेन ।)

When the Hamasa is on the wing once again, the Lord of the Ocean, in grateful remembrance of the good done to him by the sons of the Great Sagara, a renowned ancestor of Rama, may now perhaps offer him, the messenger of Rama, some place of rest on the winged mountains under his protection. This kind hospitality must be accepted and thus the host honoured, even though the Hamsa may not feel tired. That is the way of the wise.

(अश्रान्तोऽपि प्रणयसुचितं नैव बन्धोर्विहन्या: ।)

The Yaksha of Kalidasa has an intimate knowledge of every part of his city, and is really proud of it. Therefore it is that he grows eloquent in describing the splendour of Alaka, and all the channels of pleasure that are within the reach of even the humblest of her residents. But Rama, has no direct knowledge of Lanka, and even if he have, he would not bring himself to describe the capital of his despicable foe in such glowing terms as the Yaksha does his own city. But he has heard much from Hanuman, and probably from other sources too, of Ravana's abuse of power resulting in the untold miseries of the divine damsels and the wives of the Lokapalas, imprisoned in his capital with an immoral intent. Therefore instead of picturing in his imagination the probable splendour of Lanka, Rama rightly dwells upon the unhappy state of these poor women whose only hope, consolation and courage are derived from the presence of Sita in their midst, alone with the power of her chastity. (उत्पश्यन्तो कनकतनयातेजसैव स्वरक्षाम् ।) We need not specially point out that the very first stanza here लीलाखेलं ललित गमना: etc.) is the exact parallel of Kalidasa's (विद्युत्वन्तं ललितवनिता: etc.) both in the structure of the lines, and in that of the sense.

It is a rare privilege of the human heart, not given to many, to be able to realize the pleasure of infinite confidence in the love of one's own beloved. In the lower planes love is always attended with jealousy and suspicion. Unless there is a complete self-surrender and self-effacement on either side, the course of love does

always take rugged paths. A heart capable of self-surrender does not wait for the other side to move; nor does it look back when once it surrenders. The moment it finds out its object it loses itself in it, and never gets satiated. Rama's love for Sita and her love for Rama are of that ideal type. There when Rama pictures in his mind the probable state of his Sita which awaits the sight of the messenger, we do not feel that his picture is in any way overdrawn. In order that the Hamsa may rightly recognize her at the foot of the *Simsupa* tree, as reported by Hanuman, he paints an accurate picture of her personal features.

सा मेदृष्टिश्शफरनयना सन्नतभ्रूस्सुकेशी ।
तन्वीतुङ्गस्तनभरनता तप्तजाम्बूनदाभा ॥ etc.

These lines cannot but bring to the reader's mind the similar lines from *Meghasandesa*,

तन्वीश्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी ॥
मध्ये क्षामा चकित हरिणी प्रेक्षणा निम्ननाभिः ॥ etc.

The former are as good as the latter in their form; but there is a special weight attached to the original which cannot in justice be claimed by the reflection.

At the time of the messenger's approach, Sita will perhaps be engaging herself in any of those occupations which are, in the words of Kalidasa, प्रायेणैते रमणविरहेष्वङ्गनानां विनोदाः। She may perhaps be addressing birds in the belief that they may in their distant flights happen to meet her Rama; or she may be looking in the direction of the North, expecting every moment the arrival of her Lord, as assurd by Hanuman; or she may be innocently asking her jewels if they remembered her lord's personal contact

with them; or she may be picturing to her mind, by way of a happy memory, the secluded enjoyments of pleasure always at their service, when she and her Rama were inseparable and unseparated.

The messenger will perhaps see her in her afflicted state, like—

> शुद्धामिन्दोः श्वपचभवने कौमुदी विष्फुरन्ती-
> मानीतां वा विषतरुवने पारिजातस्य शाखाम् ।
> or सूक्तिं रम्यां खलपरिसरे सत्कवेः कीर्त्यमानां;
> वर्षाकीर्णामिव कमलिनीं, व्याहतार्थामिवोक्तिं,
> पङ्काश्लिष्टामिव बिसलतां, पत्यपेतामिवेभीम् ।
> मेघच्छन्नामिव शशिकलां, विघ्नरुद्धामिवाशां,
> व्याघ्रोपेतामिव शशवधूं, भूतले ज्यामिवास्ताम् ॥

In that state of captivity, she may probably be in a reverie, shutting out all external actions of the senses and concentrating her mind upon her Rama, that she may dream of him and lightly pass her heavy moments. In the like situation Kalidasa's Yaksha requests his friend to bide for a time (यामसात्रं सहस्व) lest he should disturb, by his inadvertent approach, her dream picture of a hearty embrace of her lord.

> माभूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथञ्चित् ।
> सद्यः कण्ठच्युतभुजलताग्रन्थि गाढोपगूढम् ॥

After discovering Sita at the foot of the tree the Hamsa is enjoined to await the time to disclose himself to her. For, in the words of Valmiki, (निशाचरीणां प्रत्यक्षमनर्हं चापि भाषणम्); and in our author's (निद्रासमयमुचितं वीक्ष्य नक्तंचरीणाम्), he has to deliver the message. The Rakshasis generally sleep in the day, and the Hamsa is therefore to spend the night in one of the

neighbouring tanks. With the cool winds of the early morn, he has to make himself ready for the discharge of his sacred duty, after sufficiently refreshing himself by the energizing sleep overnight.

The message or the *Sandesa* is the crowning item in the *kavya*. And as such it must be hearty and must be couched in the language of the heart. The physical words conveying it must necessarily be श्रोत्रपेय as directed by the originator of this type of *kavyas*. What else can be more hearty here than an actual picture of Rama's sufferings and wailings in actually hearing of and then realizing the sudden loss of his beloved Sita? Lovers divine each other's sufferings during their periods of separation. The immortal Valmiki has, in his own inimitable style, recorded those unhappy moments and the still more unhappy and pitiable agonies of Rama in the Dandaka forest, soon after his dear Sita was mercilessly snatched away from him. Instead of drawing upon his own imagination as does Kalidasa, Venkatanatha has amply made use of the ready-made material available at hand. As we have already inferred, his very purpose is to popularize some of the best thoughts of Valmiki. A sense of appreciation of the beautiful elsewhere, coupled with a desire to share with others the discovered beauty, and a humble suppression of the self before what is honestly believed to be more sublime have perhaps made Venkatanatha adopt the course he actually did. But to proceed:

To make his presence known to Sita, the Hamsa is directed to softly sing the praises of the two families of Dasaratha and Janaka. This was exactly what the earlier

messenger Hanuman did. And when her attention is drawn, he is to announce himself as the trusted envoy of her lord, and as one who generally indicates the approach of the season of *Sarat*, when alone great heroes commence their military marches into enemy territories.

शूराणां यश्शरदुपगमे वीरपत्नीवराणां ।
सन्मानार्हं समयमुचितं सूचयेत्कूजितैस्स्वैः ॥

......Such an announcement is expected to keep up the drooping spirit of Sita, in the hopes of her lord's impending approach. A similar advice is offered to the messenger in the sister poem. There he has to announce himself to the lady as—

योवृन्दानि त्वरयति पथि श्राम्यतामध्वगानां ।
मन्दस्निग्धैर्ध्वनिभिरबलानीविमोक्षोत्सुकानि ॥

That heroes generally commenced their military marches after the rainy season was a fact mentioned in all works on Indian polity. Even in the *Ramayana*, it is prominently mentioned. Apprehending that Sugriva may have slept over his promise of assistance, Rama reminds Lakshmana of the approach of their time of action, saying-

अन्योन्यबद्धवैराणां जिगीषूणां नृपात्मजः ।
उत्साहसमयस्सौम्य पार्थिवानामुपस्थितः ॥

Announcing himself in the way instructed, the Hamsa is first to inform Sita of her lord's well-being, and then alone make his query after hers.

भवती भागधेयेन जीवन् ।
कल्याणीं त्वां कुशलमनघः कोसलेन्द्रोऽनुयुंक्ते ॥

For, when once she is certain of her lord's welfare she will have the necessary courage and patience to hear the

message through. There is no touch of self-importance in Rama, when he thus instructs his messenger; on the other hand, there is an amount of self-effacement here, because all this punctilious care for the very minute details of the mode of delivering the message only discloses his anxious concern for Sita. The earlier messenger did the same. Said he—

वैदेहि कुशली रामस्त्वां च कौशलमब्रवीत् ।

It was before the commencement of the Spring season (*Vasanta*) that Rama was deprived of his beloved. Now it is the Autumn (*Sarat*). All these seasons his sufferings have been acute. In the *Vasanta*, though he was himself in an abject condition, he felt more for Sita. And what he did then now forms an item of the message. To the *Vasanta* he prayed then with folded hands and bended knees, not to visit the lands where Sita was.

सीतापार्श्वे न भवतु भवानित्यवोचद्वसन्तं ।
रामश्वासादनमितधनुर्मौळिना सव्रतेन ॥

In the *Ramayana*, Rama simply trusts in the good sense of *Vasanta* that he would not be where Sita is,

नूनं न तु वसन्तोऽयं देशं स्पृशति यत्र सा ।
कथं ह्यसित पद्माक्षी वर्तयेन्मा मया विना ॥

But here he does not so trust aud therefore is his abject prayer. This is indeed a finer conception.

In moments of acute agony, Rama placed himself unwittingly in the path of the cruel South winds without realizing the dangerous effect thereof; but his dear Lakshmana stepped in and kept him from such exposures (वारितो लक्ष्मणेन). A parallel instance where Lakshmana

comes to his succour is seen in the *Raghuvamsa*. When Rama, in his almost insane condition, mistakes a creeper for Sita and ventures to embrace it, Lakshmana holds him back, with tears in his eyes (सौमित्रिणा सास्रमहं निरुद्धः ।)

Another item of the message is Rama's perplexity as to what he should say to Janaka when questioned about his daughter, and how the aged king would feel on learning the truth. The *Asoka* with its red flowers and the *Kurunja* with its white ones had reminded him of the *Laja-homa* in his marriage offered in the sacred flames of Agni: hence the thought of Janaka had been uppermost in his mind, in those days when Sita's whereabouts could not be known.

मन्दो वक्ष्ये किमिति जनकं किन्नु योगीश्वरो माम् । etc.

This very thought haunts Rama, even, in the *Ramayana*, in more than one place. And he says to Lakshmana—

निवृत्तवनवासश्च जनकं मिथिलाधिपम् ।
कुशलं परिपृच्छन्तं कथं शक्ष्ये निरीक्षितुम् ॥
... ...
किन्नु वक्ष्यामि राजानं धर्मज्ञं सत्यवादिनम् ॥ etc,

These thoughts are quite natural and appropriate, at a time when Sita's whereabouts are not known. They naturally find a conspicuous place in the message now to be sent to Sita.

Next he tells her how, on the approach of the rainy season, he envied, in his pitiable plight, the happiness of the peacock always in the company of his hen, with no fear of a disturbance from the hands of a Rakshasa.

(रक्षः पीडारहितदयिताश्लेषधन्यो मयूरः ।)

So too in the *Ramayana*,

मयूरस्य वने नूनं रक्षसा न हृता प्रिया ।
तस्मान्नृत्यति रम्येषु वनेषु सह कान्तया ॥

In his sufferings, Rama has one consolation to keep up his heart. He can at times experience a feeling of nearness to his beloved, though far apart physically, because he realizes that he is being united to her by several common links.

देहस्पर्शो मलयपवने दृष्टि संभेदमिन्दो
धामैकत्वं जगति, भुविचाभिन्नपर्यङ्कयोगम् ।
ताराचित्रे वियति विततिं श्रीवितानस्य पश्यन्
दूरीभूतां सुतनुविधिना त्वामहं निर्विशामि ॥

But Kalidasa's Yaksha is denied this pleasure-giving consolation. Though he sees the likeness of the several limbs of his love in different objects, his bitter complaint is that he cannot see them all in one place and thereby feel her presence by him.

(हन्तैकस्मिन् क्वचिदपि न ते चण्डिसादृश्यमस्ति ।

Rama is more fortunate in that he can attune his mind to a sense of enjoying the company of his beloved, whenever he sees the sameness of an object with which both of them have some kind of physical contact.

The greatest of all his anxieties is that she, who willingly followed him into the forest, is now far away, instead of securely lying in his arms.

तातादेशात्सपदि भरते न्यस्तराज्याभिषेकं
यामामेका वनमनुगता राजधानीं विहाय ।
तामेव त्वामुचितशयनां बाहुमध्ये मदीये
दूरे कृत्वा गुणवति मुहुर्दूयते जीवितं मे ॥

It may be noted that in this verse Venkatanatha adopts to a certain extent the very words of Valmiki :—

यासामनुगता मन्दं पित्रा प्रव्राजितं वनं...... ।
तया विहीनः कृपणः कथं लक्ष्मण धारये ॥

Finally Rama gives re-assuring hope to Sita that he is close on the heels of the messenger at the head of an army of monkeys, and that Lakshmana will please her ears by the twangs of his bow-string, while engaged in a fight with the Rakshasas.

अल्पीयोभिस्सुमुखि दिवसैर्योधयन्यातुधानान् ।
कर्णे शीघ्रं तव रचयिता लक्ष्मणश्चापघोषैः ॥

Almost the same message was conveyed to her by Hanuman, where too Lakshmana had a prominent mention—

क्षिप्रं द्रक्ष्यसि राघवम् ।
लक्ष्मणं च धनुष्पाणिं लङ्काद्वारमुपस्थितम् ॥

Lastly comes the promise of several kinds of enjoyments in store for them (enjoyments which either of them has been picturing in their dreams or hopes) when once they return home and ascend their hereditary throne—

सिद्धारम्भौ सपदि भवतामाधिराज्याभिषेकात् ।
सम्प्राप्स्यावश्चिरविरहतस्सञ्चितान्देवि भोगान् ॥

And the Yaksha too extends a similar promise to his beloved in Alaka,

पश्चादावां विरहगुणितं तं तमात्माभिलाषं ।
निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु ॥

That the genuineness of the message may not be doubted by her, Rama entrusts the messenger with a secret incident that took place between them, when he returned

home victorious from his battle with Khara and Dushana. So does the Yaksha, by entrusting to the messenger an incident of a dream where his beloved thought she had caught him misbehaving.

Rama has no doubt that the Hamsa will discharge faithfully his mission, though he does not see anything like a visible response from the bird. For, it is a well-known fact that one of his ancestors helped the King of Nishidas by a similar act of mercy.

प्रागप्येवं परिणतगुणां नैषधे वीक्ष्य वार्तां ।
मार्तत्राणं व्रतमिति विदुर्हन्तशुद्धात्मनां वः ॥

And the Yakshı too has a like faith in his messenger and satisfies himself that,

निश्शब्दोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः ।
प्रत्युक्तं हि प्रणयिषु सतामीप्सितार्थक्रियैव ॥

Rama then discharges the Hamsa with a touching benediction—

स्वैरं लोकान् विचर निखिलान् सौम्यलक्ष्म्येव विष्णुः ।
सर्वाकारैस्त्वदनुगुणया सेवितो राजहंस्या ॥

But the benediction of the Yaksha does not take this positive form. It is framed in the negative, and hence forceful, we should say. Feeling keenly, as he does, the pangs of separation, the Yaksha does not wish for a similar experience in the case of his friendly messenger. And so he prays—

माभूदेवं क्षणमपि च ते विद्युता विप्रयोगः ।

Before we close we should like to touch upon what we consider to be the peculiarities of grammar, not to say

the irregularities, employed by Venkatanatha in about half a dozen places in the *Hamsasandesa*. Great poets have always taken such liberties with the language—liberties most of which the existing rules of grammar cannot countenance with anything like fervour. And all such usages have gained, in spite of the grammarian, a force, and have become current in the language, recognized as the usages of great poets (महाकविप्रयोगा:). The great Panini himself is reported to have taken such a liberty in a few places of a *kavya* attributed to him. And Kalidasa himself has some usages to his credit. In his *Magha-sandesa* he has used in one place देवपूर्वं गिरिं ते (1-42) on the lines of a similar use in the *Raghuvamsa* दशपूर्वरथं यमाख्यया. In the latter the usage is justifiable, because it refers to a *name* and not an object denoted by the words. But in the *Meghasandesa* it is the *object* देवगिरि: and not the name देवगिरि that is spoken of. Even Mallinatha is obliged to admit that the usage cannot be maintained. Therefore there is nothing repugnant when we collect in one place such peculiar usages of Venkatanatha. Only they are a little more numerous than Kalidasa's. Learned commentators like the late Parakalaswami of Mysore have amply justified one and all of these usages. We shall enumerate here the few instances of the grammatical peculiarities and liberties in the *Hamsasandesa*.

(*a*) तीर्थे पुंसां शमितकलुषे (1-30),

Here पुंसां refers to कलुषे and not to the whole compound .शमितकलुषे The defect here is known as एकदेशान्वय: Another such use is in I-39.

(*b*) युग्मं नेयैर्दिवि सुमनसां सेव्यमानं विमानैः (II-6).

Here नेयैः is an adjunct of विमानैः the *agent* of the action denoted by the root नि in नेयैः. Generally the suffixes य, अनीय and तव्य do refer to the *object* of the action denoted by the roots to which they are attached, or simply denote the *state* of action. One of the explanations offered is नेयैः—किङ्करैरिति शेषः; thus making विमानैः the secondary object of the action नि the primary one being युग्मम्.

(*c*) कमलमुकुळे लीयतां षट्पदानां (II-26).

There are three roots ली (श्लेषणे), ली (द्रवीकरणे) and लीङ् (श्लेषणे) which have the present participle genitive plural forms लीनतां, लयतां, and लीयमानानां only. One commentator has taken the easier course of reading in the text लीनतां; another has taken it as a verb in the imperative third person singular form, agreeing with the subject भवान्—a far-fetched construction—resulting in a unjustifiable break of the sentence.

(*d*) वदनकमलं मन्दमुन्नम्य भीरुः (II-29).

This is an adaptation from Valmiki उन्नम्य वदनं भीरुः शिंशुपावृक्षमैक्षत. One would expect the explicit causal form उन्नमय्य । Valmiki's usage is classed under आर्षप्रयोगाः । Scholars justify this as an Implicit Causal.

(*e*) कुसुमधनुषः चिलपुंखैः (II-35).

Generally the word धनुः takes the form of धन्वन् in a बहुव्रीहि compound, according to Panini (धनुषश्च ॥ V-4-132); but he himself has provided for an exception to the rule (वा संज्ञायाम् ॥ V-4-133) which makes the अनङादेशः optional, when the compound signifies a name.

(*f*) रामस्त्रासादनमितधनुः (II-35).

One would expect अनमितधन्वा ordinarily. Bur here धनुः is said to be not the usual षान्त word in the neuter. It is in the masculine, and of उकारान्त—a rare instance. The oft-quoted illustration justifying the usage is धनुर्वंशविशुद्धोऽपि निर्गुणः किं करिष्यति.

We have thus studied, in sufficient detail, Venkatanatha's *Hamsasandesa* as compared with Kalidasa's *Meghasandesa*. And in the course of our study we have seen how far he is indebted, on the one side, to Kalidasa for the plan of his work and also for the details of ornamentation in a few instances; and on the other, to the great Valmiki for several ideas embodied in the poem. We have also seen with pleasure the play of his own imagination in not a few places. While judging of a work, the author must be kept in the background, and the merits and the demerits of the work must be impartially weighed and the final value determined. Judged only in regard to its language and its poetic worth, the *Hamsasandesa* can easily take a rank almost equal to the *Meghasandesa*. (We have given copious extracts in this study to enable the reader to judge for himself.) But taken on the whole, it can only be ranked subordinate to Kalidasa's, for reasons already detailed in the initial pages of our study. But that is no discredit to the author. Having to his credit over a century of works, philosophical and literary, Sri Venkatanatha has his name only enhanced by his exquisite *Hamsasandesa*.

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SRIMAD VEDANTA DESIKA'S

HAMSASANDESA

ASVASAS I & II

With the Commentary of

Swetaranyam NARAYANA SASTRY



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श्रीमद्वेदान्तदेशिकविरचितः

॥ हंससन्देशः ॥

श्वेतारण्यं नारायणशास्त्रिविरचितव्याख्यानेन सहितः



चेन्नपुर्याम्

वाविळ्ल रामस्वामिशास्त्रुलु अण्ड् सन्स्

इत्येतैः प्रकटितः

१९५५.

चेन्नपुर्याम्
वाविळ्ळ मुद्रणालये
मुद्रितः—१९५५.

॥ श्रीरस्तु ॥

॥ श्रीरामचन्द्राय नमः ॥

श्रीमान्वेङ्कटनाथार्यः कवितार्किककेसरी ।
वेदान्ताचार्यवर्यो मे सन्निधत्तां सदा हृदि ॥

॥ हंससन्देशप्रारम्भः ॥

॥ प्रथमाश्वासः ॥

वंशे जातस्सवितुरनघे मानयन्मानुषत्वं
देवः श्रीमाञ्जनकतनयान्वेषणे जागरूकः ।
प्रत्यायाते पवनतनये निश्चितार्थस्सकामी
कल्पाकारां कथमपि निशामाविभातं विषेहे ॥ १

तत्र भवान् वेङ्कटनाथार्यः परमोत्कृष्टविषयं हंससन्देशमारचयतिस्म । तत्र सन्देशे रामः माल्यवत्पर्वते स्थितः सन् मारुतिदर्शनानन्तरं सीताया आश्वासनार्थं तत्र कुत्रचित् सरसि स्थितं हंसं दृष्ट्वा प्रेषयति । तत्र प्रथमश्लोके स्वयं परवासुदेवः श्रिया नित्यसंश्लिष्टोऽपि मनुष्यत्वमभिनयन् कामुकत्वमनुबभूवेत्याह । **वंश इति** ॥ सवितुः सूर्यस्य । अनघे निर्दोषे वंशे कुले जातः उद्भूतः मानुषत्वं मनुष्यभावं मानयन् बहुमन्यमानः देवः कान्तिमान् श्रीमान् श्रीवैशिष्ट्यानुगुणशुद्धसत्वमयविग्रहः जनकतनयान्वेषणे सीतागवेषणे जागरूकः सावधानः पवनतनये हनूमति प्रत्यायाते लङ्कायां सीतां दृष्ट्वा प्रतिनिवृत्यागते सति निश्चितार्थः निश्चितसीतावृत्तान्तः कामी कामवान् सः रामः । कल्पाकारां प्रळयकालसदृशीं निशां रात्रिं आविभातं उदयपर्यन्तं कथमपि महता प्रयासेन विषेहे चक्षमे । विरहिणामेकापि निशा कल्पसमाना भवति । अत्र सन्देशे सर्वत्र मन्दाक्रान्तावृत्तं । "मन्दाक्रान्ता जलधिषडगैर्म्भौनतौताद्गुरूचे" दिति लक्षणात् ॥ १

काल्ये सेनां कपिकुलपतेस्तूर्णमुद्योजयिष्य-
न्दूरीभावाज्जनकदुहितुर्दूयमानान्तरात्मा ।
क्रीडाखेलं कमलसरसि क्वापि कालोपयातं
राकाचन्द्रद्युतिसहचरं राजहंसं ददर्श ॥ २

तस्मिन् सीतागतिमनुगते तद्दुकूलान्तमूर्तौ
तन्मञ्जीरप्रतिमनिनदे न्यस्तनिष्पन्ददृष्टिः ।
वीरश्चेतोविलयमगमत्तन्मयात्मा मुहूर्तं
शङ्के तीव्रं भवति समये शासनं मीनकेतोः ॥ ३

प्रातः काले सुग्रीवप्रमुखवानरसेनां प्रस्थापयिष्यन् जनकदुहितुः आश्वासनाय कुत्रचित् क्रीडासरसि हंसं दृष्टवानित्याह **काल्यइति** ॥ काल्ये प्रातःकाले कपिकुलपतेः सुग्रीवस्य सेनां वानरवाहिनीं तूर्णं शीघ्रं उद्योजयिष्यन् प्रस्थानोद्युक्तां करिष्यन् जनकदुहितुः सीतायाः दूरीभावात् विप्रकृष्टत्वात् दूयमानान्तरात्मा दुःखाक्रान्तचित्तः स रामः क्वापि कुत्रचित् कमलसरसि पद्मतटाके काले शरत्काले उपयातं समीपमागतं क्रीडया लीलया खेलं सुभगं राकायां पूर्णिमायां (स्थितस्य) चन्द्रस्य द्युतेः कान्तेः सहचरं मित्रं तद्वच्छ्वेतमित्यर्थः । राजहंसं हंसविशेषं ददर्श दृष्टवान् ॥ २

ततः स रामो हंसं दृष्ट्वा स्वप्रियासारूप्यं पश्यन् मुमोहेत्याह । **तस्मिन्निति** ॥ सीतायाः गतिं गमनं अनुगते अनुसृतवति । तस्याः सीतायाः दुकूलं क्षौमं तस्याङ्कमूर्तौ चिह्नभूतशरीरवति । सीतावस्त्रस्य परितो हंसचित्रमस्तीति भावः । तस्याः सीतायाः मञ्जीरप्रतिमः नूपुरसमानः निनदः ध्वनिः यस्य तस्मिन् । तस्मिन् राजहंसे । न्यस्ते निहिते निष्पन्दे निश्चले दृष्टी नयने यस्य तथोक्तः । वीरः शूरोऽपि । तन्मयात्मा तद्गतमनस्कः । चेतसः चित्तस्य विलयं मूर्छां । मुहूर्तं घटिकाद्वयमल्पकालं वा । अगमत् प्राप्तवान् । तथाहि समये विरहवेळायां मीनकेतोर्मन्मथस्य । शासनं निग्रहः । तीव्रं क्रूरं । भवतीति शङ्के मन्ये ॥ ३

लब्धाश्वासः कथमपि तदा लक्ष्मणस्याग्रजन्मा
सन्देशेन प्रणयमहता मैथिलीं जीवयिष्यन् ।
चक्रे तस्मै सरसिजदळैस्सोपचारां सपर्यां
कान्ताश्लेषादधिकसुभगः कामिनां दूतलाभः ॥ ४

कृत्वा तस्मिन्बहुमतिमसौ भूयसीमाञ्जनेया-
द्गाढोन्मादः प्रणयपदवीं प्राप वार्तानभिज्ञे ।
विश्लेषेण क्षुभितमनसां मेघशैलद्रुमादौ
याच्ञादैन्यं भवति किमुत क्वापि संवेदनार्हे ॥ ५

अनन्तरं क्षणाल्लब्धसंज्ञो रामः मैथिलीजीवनार्थं हंसं प्रेषयिष्यन् सरसिजदळैः तं पूजयामासेत्याह । लब्धेति ॥ तदा कथमपि अधिकप्रयासेन । लब्धाश्वासः प्राप्तसंज्ञः । लक्ष्मणस्य अग्रजन्मा ज्येष्ठः रामः प्रणयेन स्नेहेन महता महत्त्वंप्राप्तेन । सन्देशेन वाचिकेन । मैथिलीं सीतां जीवयिष्यन् प्राणधारणवतीं करिष्यन् । तस्मै राजहंसाय । सरसिजदळैः पद्मपर्णैः । सोपचारां उपचारसहितां सपर्यां पूजां चक्रे कृतवान् । कामिनां कामुकानां दूतस्य लाभः कान्तायाः प्रियायाः आश्लेषादालिङ्गनादपि अधिकं यथातथा सुभगः मनोहरः ॥ ४

कथं वार्तानभिज्ञे हंसे मारुतेरपि बहुमानं कृत्वा प्रणयपदवीमवापेत्याशङ्क्य परिहरति । कृत्वेति ॥ गाढः तीव्रः उन्मादश्चित्तविभ्रमो यस्य स तथोक्तः असौ रामः । वार्तानभिज्ञे सन्देशज्ञानहीने तस्मिन् हंसे आञ्जनेयात् हनूमतोऽपि भूयसीं बहुतरां । बहुमतिं बहुमानं । कृत्वा प्रणयस्य स्नेहस्य पदवीं मार्गं प्राप प्राप्तवान् विश्लेषेण कान्तावियोगेन क्षुभितं अनवस्थितं मनः चित्तं येषान्तेषां मेघशैलद्रुमादौ अभ्रगिरिवृक्षादिसमीपे याच्ञैव अर्थनैव दैन्यं दीनत्वं भवति जायते संवेदनस्य सन्देशज्ञानस्य अर्हे योग्ये क्वापि कुत्रचिच्चैतन्यविशिष्टे किमुत याच्ञा भवत्येव ॥ ५

वेदोदन्वद्विभजनविदो वंशजं विश्वमूर्ते-
राहुस्सिद्धाः कमलवसते रौपवाह्यं भवन्तम् ।
लब्धं येन प्रगुणगतिना तत्प्रियायास्सकाशा-
त्तत्सावर्ण्यं श्रवणरसनास्वादयोग्या सुधा च ॥ ६

मध्ये केचिद्वयमिह सखे! केवलं मानुषाणां
व्यक्तोत्कर्षो महति भुवने व्योमगानां पतिस्त्वम् ।
स्थाने दूत्यं तदपि भवतस्संश्रितत्राणहेतो-
स्सर्वस्रष्टा विधिरपि यतस्सारथित्वेन तस्थौ ॥ ७

अनन्तरं सीतासमीपं प्रति हंसं प्रेषयितुं रामः हंसं स्तौति । **वेदेति ॥** सिद्धाः योगिनः । भवन्तं त्वां । वेदएव उदन्वान् समुद्रस्तस्य विभजनं विभागं वेत्ति जानातीति तथोक्तस्तस्य विश्वं जगदेव मूर्तिः शरीरं यस्य सः विश्वमूर्तिः हंसरूपः परमात्मा तस्य वंशजं आहुः । किञ्च । कमलं वसतिर्वासस्थानं यस्य तस्य ब्रह्मणइत्यर्थः । औपवाह्यं वाहनं आहुः । किञ्च । प्रगुणा उत्कृष्टा गतिर्गमनं यस्य तथोक्तेन । येन त्वया । तस्य ब्रह्मणः प्रियायाः सरस्वत्याः सकाशात् समीपात् । तस्याः सरस्वत्याः सावर्ण्यं समानवर्णत्वं शुक्लवर्णत्वमितियावत् । लब्धं प्राप्तं । श्रवणं श्रोत्रमेव रसना जिह्वा तया आस्वादः पानं तस्मै योग्या सुधा अमृतञ्च लब्धा अत्र सुधाशब्देन समीचीनध्वनिरुच्यते ॥ ६

कथमेतादृशगुणवत्तया उत्कृष्टं मां दूत्ये प्रेरयसीति शङ्कायां जगत्सृष्टिकर्ता ब्रह्मापि सारथ्यं चकारेत्याह । **मध्यइति ॥** हे सखे मित्र हंस इह भूमौ मानुषाणां मध्ये वयं केवलं सामान्यमितरेभ्योऽतिशयरहितं यथातथा केचित् सः त्वन्तु व्योमगानां आकाशसञ्चारिणां । देवानाञ्चेति ध्वन्यते । पतिः असि अतः । महति भुवने । व्यक्तः प्रसिद्धः उत्कर्षः कीर्तिः यस्य तथोक्तश्चासि । तदपि तादृशोत्कर्षवत्त्वेऽपि । भवतः तव । संश्रितानामाश्रितानां त्राणहेतोः रक्षणार्थम् । दूत्यं अतिनिकृष्टदूतकृत्यमपि स्थाने युक्तं यतः यस्मात्कारणात् सर्वस्य स्रष्टा सृष्टिकर्ता विधिरपि ब्रह्मापि सारथित्वेन (त्रिपुरविजये रुद्रस्य) सूतभावेन तस्थौ स्थितवान् ॥ ७

इच्छामात्राज्जगदपरथा संविधातुं क्षमाणा-
मिक्ष्वाकूणां प्रकृतिमहतामीदृशीं प्रेक्ष्य वेळाम् ।
लक्ष्यालक्ष्ये जलधिपयसा लब्धसंस्थां त्रिकूटे
लङ्कां गन्तुं तव समुचितं राक्षसीं राजधानीम् ॥ ८

स्थानैर्दिव्यैरुपचितगुणां चन्दनारण्यरम्यां
मुक्तासूतिं मलयमरुतां मातरं दक्षिणाशाम् ।
अस्मत्प्रीत्यै जनकतनयाजीवितार्थं च गच्छ-
न्नेकं रक्षः पदमिति सखे! दोषलेशं सहेथाः ॥ ९

इक्ष्वाकुकुलजाताः जगदन्यथा कर्तुमपि समर्थाः तेषामेतादृशीमवस्थां समीक्ष्यापि तव कार्यं कर्तुं समुचितः काल इत्याह । **इच्छेति** ॥ इच्छामात्रात् जगत् अपरथा अन्येन प्रकारेण संविधातुं कर्तुं क्षमाणां शक्तानां । प्रकृत्या स्वभावेन महतां इक्ष्वाकूणां इक्ष्वाकुवंश्यानां अस्माकं ईदृशीं वर्णयितुमशक्यां वेळां दुर्दशां प्रेक्ष्य दृष्ट्वा जलधेः समुद्रस्य पयसा जलेन लक्ष्यश्चासावलक्ष्यश्च लक्ष्यालक्ष्यस्तस्मिन् । वीचीप्रसारणकाले द्रष्टुमशक्ये वीचीनिस्सरणकाले द्रष्टुंशक्येच । त्रिकूटे त्रिकूटपर्वते । लब्धा संस्था प्रतिष्ठा यस्यास्तां रक्षसामियं राक्षसी राक्षससम्बन्धिनी तां राजधानीं लङ्कां नगरीं गन्तुं तव समुचितं युक्तम् ॥ ८

अनन्तरं का वा दिग्गन्तव्या मार्गो वा कीदृशः गते किंप्रयोजनं राक्षसपुरीगमनं कथं प्रेरयसीति हंसस्य विवक्षां जानन् दक्षिणादिगभिगन्तव्या मार्गोऽपि समीचीनः गते तु मम च सीतायाश्च बहूपकारः कृतो भवति दोषस्त्वल्पः तस्मादवश्यं गन्तव्यमित्याह । **स्थानैरिति** ॥ सखे मित्र हंस दिव्यैः श्लाघ्यैः स्थानैः श्रीरङ्गादिक्षेत्रैः उपचितः समृद्धः गुणः अतिशयः यस्यास्तां चन्दनारण्यैः रम्यां मुक्तानां मुक्ताफलानां सूतिं उत्पत्तिस्थानं मलयमरुतां मातरं प्रसवभूमिं दक्षिणाशां दक्षिणादिशं । अस्माकं प्रीत्यै जनकतनयायाः सीतायाः जीवितार्थञ्च प्राणधारणार्थञ्च गच्छन् त्वं रक्षसां राक्षसानां पदं स्थानमिति एकं दोषलेशं सहेथाः सहस्व ॥ ९

वाचालानामिव जडधियां सत्कवौ दूरयाते
कैलासाय त्वयि गतवति क्षीबतामाश्रितानाम् ।
सम्मोदस्ते पथि परिणमेच्चन्द्रकैरुज्झितानां
मेघापाये विपिनशिखिनां वीक्ष्य वाचंयमत्वम् ॥ १०

आरक्तानां नवमधु शनैरापिबन् पद्मिनीनां
कालोन्निद्रे कुवलयवने घूर्णमानस्सलीलम् ।
स्विन्नो दानैर्विपिनकरिणां सौम्य ! सेविष्यते त्वा-
मामोदानामहमहमिकामादिशन्गन्धवाहः ॥ ११

गते सति मार्गे सन्तोषो भविष्यतीत्याह। वाचालानामिति ॥ सत्कवौ-सत्काव्यकर्तरि समीचीनजलपक्षिणिच । दूरं याते सति । जडा धीर्येषान्ते जडधियः मन्दमतयः तेषां । वाचालानां असारबहुभाषिणामिव । त्वयि । कैलासाय कैलासस्थितमानससरसे । (वर्षाकाले) गतवतिसति । क्षीबतां मत्तभावं । आश्रितानां प्राप्तानां । मेघापाये शरत्काले । चन्द्रकैः बर्हैः । उज्झितानां त्यक्तानां । विपिनशिखिनां वनमयूराणां । वाचंयमत्वं मौनं । वीक्ष्य दृष्ट्वा । ते तव । पथि मार्गे । सम्मोदः सन्तोषः ।। परिणमेत् भविष्यति ॥ १०

अनन्तरं गमनवेळायां श्रान्तिपरिहाराय मन्दमारुतोऽपि त्वां सेविष्यत-इत्याह । आरक्तानामिति ॥ आरक्तानां सर्वतोरक्तानां । पद्मिनीनां पद्मसरसां । नवं नूतनं मधु मकरन्दं । शनैः त्वरां विहाय । आपिबन् सम्यक्पिबन् । काले रात्रिकाले उद्गता निद्रा यस्मात्तत् उन्निद्रं विकसितं तस्मिन् । कुवलयानामुत्पलानां वने । सलीलं लीलया सहितं यथा तथा । घूर्णमानः भ्रमन् । विपिनकरिणां वनगजानां । दानैः मदजलैः । स्विन्नः स्वेदयुक्तः । आमोदानां समीपवर्त्यतिशयगन्धानां । अहमहमिकां गमनविषयामहन्तां । आदिशन् कुर्वन् । गन्धवाहः वायुः । हे सौम्य सुन्दर हंस । त्वां सेविष्यते त्वत्सेवां करिष्यति ॥ ११

पर्याप्तं ते पवनचलितैरंगरागं परागैः
स्थाने कुर्युस्समसमुदयाद्बन्धवो बन्धुजीवाः ।
येनान्विष्यस्यचलतनयापादलाक्षानुषक्तं
चूडाचन्द्रं पुरविजयिनः स्वर्णदीपेन पूर्णम् ॥ १२

सूक्ष्माकारैर्दिनकरकरैः कल्पितान्तश्शलाकाः
शारोपान्ताश्शतमखधनुश्शेषचित्रांशुकेने ।
ऊढाः पश्चादुचितगतिना वायुना राजहंस !
छत्रायेरन्नभसि भवतश्शारदा वारिवाहाः ॥ १३

अनन्तरं प्रभूणां ये ये उपचारास्ते सर्वे तव भविष्यन्तीत्याह । पर्याप्तमिति ॥ समं त्वत्प्रचारयोग्यशरत्कालएव समुदयात्पुष्पाविर्भावादभ्युदयाच्च सुमसमुदयादिति पाठे पुष्पस्य उदयात् । बन्धवः बन्धुसदृशाः । बन्धुजीवाः बन्धूकवृक्षाः । पवनेन वातेन चलितैः उद्धूतैः परागैः पुष्पधूळिभिः । हे हंस ते तव पर्याप्तं पूर्णं अङ्गरागं अनुलेपनं । काले तत्तत्काले । स्थाने तत्तद्देशे च । कुर्युः करिष्यन्ति । येन अनुलेपनेन । अचलतनयायाः पार्वत्याः पादयोः लाक्षया अलक्तकेन अनुषक्तं संसृष्टं । स्वर्णद्याः गङ्गायाः फेनेन डिण्डीरेण पूर्णं (कलामात्रत्वेपि) पूर्णकलाविशिष्टं । त्रिपुरविजयिनः शिवस्य । चूडायां शिखायां (स्थितं) चन्द्रं । अन्विष्यसि अनुकरिष्यसि ॥ १२

अंगरागरञ्जनानन्तरं वायुप्रेरिताः शरत्कालमेघाः आकाशे तवातपत्राणि भविष्यन्तीत्याह । सूक्ष्मेति ॥ हे राजहंस । सूक्ष्मः आकारः स्वरूपं येषान्तैः । दिनकरस्य सूर्यस्य करैः किरणैः । कल्पिताः कृता अन्तः शलाकाः अन्तरालशलाकाः येषान्तथोक्ताः । शतं मखाः यस्य सः शतमखः इन्द्रः यस्य धनुषः शेषः अवशिष्टखण्डमेव चित्रांशुकं चित्रवस्त्रं तेन । शाराः नानावर्णाः उपान्ताः मण्डलावसानप्रदेशाः येषान्तथोक्ताः । उचिता युक्ता गतिर्गमनं यस्य तेन । वायुना । पश्चात् पृष्ठभागे । ऊढाः धृताः । शारदाः शरत्कालसम्बन्धिनः । वारिवाहाः मेघाः नभसि आकाशे । भवतस्तव छत्रायेरन् छत्रवदाचरेयुः ॥ १३

द्रक्ष्यस्येवं प्रियसख ! सुखं लङ्घिताध्वा सखीं ते
सीतां क्षेत्रे जनकनृपतेरुत्थितां सीरकृष्टे ।
गोपायन्ती तनुमपि निजां या कथंचिन्मदर्थे
भूमौ लोके वहति महतीमेकपत्नीसमाख्याम् ॥ १४

प्रक्षीणां त्वद्विरहसमये जातहर्षामिदानीं
प्रत्यायास्यन्ननुनय शनैः पद्मिनीं स्वादुवाचा ।
सा ते तन्त्रीस्वनसुभगया स्यादितीहाभ्यनुज्ञां
मन्ये कुर्यान्मधुकरगिरा मैथिलीसौहृदेन ॥ १५

एवं गते सति तव सखीं सीतां द्रक्ष्यसीत्याह । द्रक्ष्यसीति । हे प्रियसख इष्टमित्र हंस एवं एतादृशोपचारैः सुखं अनायासं यथातथा । लंघितः अतिक्रान्तः अध्वा मार्गः येन तथोक्तः । त्वं । जनकनृपतेः । सीरेण हलेन कृष्टे विदारिते । क्षेत्रे यागभूमौ । उत्थितां प्रादुर्भूतां । मदर्थं मत्कृते । कथञ्चित् अधिककष्टेन । निजां स्वीयां । तनुं शरीरमपि । गोपायन्ती रक्षन्ती या सीता भूमौ लोके भूलोके । महतीं पूज्यां । एकः पतिर्यस्याः सा एकपत्नी सेति समाख्या अभिधा तां वहति धारयति । तां सखीं सख्युर्मम स्त्रियं सीतां । द्रक्ष्यसि वीक्षिष्यसे ॥ १४

बिसिन्या हेतुना गतिविघ्नमाशङ्क्य परिहरति । प्रक्षीणामिति ॥ हेहंस तव विरहस्य वियोगस्य समये काले । प्रकर्षेण क्षीणां कृशां । इदानीं त्वत्संयोगसमये जातः हर्षः सन्तोषः यस्यास्तां पद्मिनीं बिसिनीं । प्रत्यायास्यन् प्रत्यागमिष्यन् । त्वं । स्वादुवाचा मधुरोक्त्या । शनैर्मन्दं । अनुनय सान्त्वय । हि यतः सा पद्मिनी मैथिलीसौहृदेन सीतास्नेहेन तन्त्र्याः वीणागुणस्य स्वनवच्छब्दवत् सुभगया मनोहरया । मधुकरस्य भ्रमरस्य गिरेव गिरा ध्वनिरूपया वाचा । स्यात् अस्तु नाम इति इह गमनविषये ते तव अभ्यनुज्ञां अनुमतिं । कुर्यात् करिष्यतीति मन्ये ॥ १५

साधं कान्तैश्शबरसुदृशामद्रिकुञ्जेषु रागा-
दासीनानां क्षणमसमये दृश्यचन्द्रोदयश्रीः ।
उड्डीयेथास्सरसिजवनाद्दक्षिणाशानुसारी
पश्यन्दूरात्प्रबलगरुतां पक्षिणां दत्तवर्त्मा ॥ १६

अङ्गीकुर्वन्नमृतरुचिरामुत्पतिष्णोस्सलीलं
छायामन्तस्तव मणिमयो माल्यवानेष शैलः ।
शोभां वक्ष्यत्यधिकललितां शोभमानामतीन्दो-
र्देवस्यादेरुपजनयतो मानसादिन्दुबिम्बम् ॥ १७

एवं पद्मिनीमनुनीय सरोजवनादुत्पतेत्याह । साधमिति ॥ अद्रीणां गिरीणां कुञ्जेषु लतागृहेषु कान्तैस्साधं पतिभिस्सह रागात् स्नेहात् आसीनानां उपविशन्तीनां शबराणां व्याधानां सुदृशां स्त्रीणां असमये अकाले । क्षणं पाद-घटिकामात्रं । दृश्या विलोकनीया चन्द्रोदयस्येव श्रीः शोभा यस्मिंस्तथोक्तः । दक्षिणाशानुसारी दक्षिणदिगनुसरणशीलः । दूरात् पश्यन् । प्रबले दृढे गरुतौ पक्षौ येषान्ते प्रबलगरुतस्तेषां । पक्षिणां शरभादीनां । दत्तं वितीर्णं वर्त्म मार्गः येन सः दत्तवर्त्मा च सन् । सरसिजवनात् । पद्मवनात् । उड्डीयेथाः उत्पत ॥ १६

आकाशे गमनवेळायां तव छायामन्तर्वहन्माल्यवान् मानसाच्चन्द्रबिम्बं सृजतस्सर्वेश्वरस्य शोभान्धरिष्यतीत्याह । अंगीति ॥ सलीलं लीलया सहितं यथातथा । उत्पतिष्णोः ऊर्ध्वं गच्छतः । अतिक्रान्तः इन्दुं अतीन्दुस्तस्य । (धाव-ल्यादितिभावः) तव अमृतवत् सुधावत् रुचिरां रम्यां । छायां कान्तिं । अन्तः मध्ये । अंगीकुर्वन् स्वीकुर्वाणः । मणिः प्रकृतः अत्र मणिमयः इन्द्रनीलप्रचुरः एषः पुरोवर्ती माल्यवान् नाम शैलः गिरिः मानसात् हृदयात् । इन्दुबिम्बं चन्द्र-मण्डलं । उपजनयतः सृजतः । आदेर्देवस्य आदिदेवस्य विष्णोः । शोभमानां प्रका-शमानां अधिकं ललितां मनोहरां शोभां कान्तिं वक्ष्यति धरिष्यति ॥ १७

मार्गौ सम्यङ्मम हनुमता वर्णितौ द्वौ तयोस्ते
सह्यासन्नोऽप्यनघसुभगः पश्चिमो नित्यवर्षः ।
प्राचीनेषु प्रतिजनपदं संहतावद्भुतानां
मग्ना दृष्टिः कथमपि सखे ! मत्कृते ते निवार्या ॥ १८

श्रुत्वा शब्दं श्रवणमधुरं तावकं पामरीणां
प्रत्यासन्नात्सपदि भवनात्सादरं निर्गतानाम् ।
अभ्रूभङ्गेऽप्यधिकसुभगैर्निश्चिताङ्गः कटाक्षैः
देशानेतान्वनगिरिनदीसंविभक्तान्व्यतीयाः ॥ १९

तव समीचीनमार्गं वदामि तत्र गन्तव्यमित्याह । मार्गाविति । हे सखे मित्र हंस । मम हनुमता द्वौ मार्गौ सम्यक् वर्णितौ उक्तौ तयोर्मार्गयोः मध्ये ते तव अनघः निर्दोषः (अतएव) सुभगः सुन्दरः पश्चिमः यः सः मार्गः आसन्नोऽपि सामीप्ययुक्तोपि । नित्यं वर्षं वृष्टिर्यस्मिन् सः नित्यवर्षः (तस्मात्सवर्ज्य इतिभावः) प्राचीनेषु पूर्वदेशस्थितेषु (मार्गेषु) जनपदेजनपदे प्रतिजनपदं प्रतिदेशं (अव्ययीभावः) अद्भुतानां आश्चर्याणां । संहतौ समूहे मग्ना सक्ता । ते तव दृष्टिः वीक्षणं । मत्कृते मम विषये । कथमपि यत्नतोऽपि । निवार्या निवारणीया । अतस्सन्ततवर्षाभावात् प्राचीनमार्गएवानुकूल इति भावः ॥ १८

अनन्तरं पक्कणस्थितपामरीजनैः निश्चितशरीरस्सन् पर्वतनदीसंविभक्तप्रदेशान् शीघ्रं व्यतीया इत्याह । श्रुत्वेति ॥ श्रवणयोः श्रोत्रयोः मधुरम् तावकम् त्वदीयम् शब्दं श्रुत्वा सपदि तत्क्षणे प्रत्यासन्नात् समीपस्थितात् भवनात् गृहात् सादरं आदरेणसहितं यथातथा निर्गतानां पामरीणां पामरस्त्रीणां अभ्रूभङ्गेपि भ्रूभङ्गाभावेपि अधिकं यथातथा सुभगैः मनोहरैः कटाक्षैः दृष्टिपातैः निश्चितं अङ्गं स्वरूपं यस्य सः निश्चिताङ्गः त्वं वनगिरिनदीभिः संविभक्तान् पृथक्कृतान् एतान् देशान् व्यतीयाः अतीत्य गच्छ ॥ १९

इक्षुच्छाये किसलयमयं तल्पमातस्थुषीणां
सल्लापैस्तैर्मुदितमनसां शालिसंरक्षिकाणाम् ।
कर्णाटान्ध्रव्यतिकरवशात्कर्बुरे गीतिभेदे
मुह्यन्तीनां मदनकलुषं मौग्ध्यमास्वादयेथाः ॥ २०

विष्णोर्वासादवनिवहनाद्बद्धरत्नैश्शिरोभि-
श्शेषस्साक्षादयमिति जनैस्सम्यगुन्नीयमानः ।
अभ्रैर्युक्तोऽलघुभिरचिरोन्मुक्तनिर्मोककल्पै-
रग्रे भावी तदनु नयने रञ्जयन्नञ्जनाद्रिः ॥ २१

मार्गमध्ये शालिसंरक्षकवधूनां मन्मथविकारात्कलुषं मुग्धभावमास्वादयेथा इत्याह । इक्ष्विति ॥ इक्षूणां छाया इक्षुच्छायं तस्मिन् इक्षुच्छाये रसालच्छाये । "छायाबाहुल्ये" इति नपुंसकत्वं । किसलयमयं पल्लवप्रचुरं । तल्पं शय्यां आतस्थुषीणां आश्रितानां । तैः तादृशैः रत्यादिविषयैः सल्लापैः सम्भाषणैः । मुदितं मनः यासान्तासां । कर्णाटान्ध्रयोः (लक्षणया) कर्णाटान्ध्रभाषयोः व्यतिकरवशात् साङ्कर्यवशात् । कर्बुरे शबलिते । गीतिभेदे गानविशेषे । मुह्यन्तीनां विवशत्वं यान्तीनां । शालीन् संरक्षन्तीति शालिसंरक्षिकाः सस्यपालिकास्तासां । मदनेन मन्मथेन कलुषं कालुष्यं प्राप्तं । मौग्ध्यं मूढत्वं । आस्वादयेथा अनुभवेः ॥ २०

एवं गच्छतस्तव वेङ्कटाद्रिः पुरोभविष्यतीत्याह । विष्णोरिति ॥ तदनु विष्णोः वेङ्कटेशस्य वासात् वासस्थानत्वात् अवनेः भूमेः वहनात् धारणात् बद्धरत्नैः खचितमणिभिः शिरोभिः शिखरैः अयं पुरोवर्ती साक्षात् प्रत्यक्षमतः शेषइति अनन्तइति जनैः सम्यक् उन्नीयमानः विचार्यमाणः अचिरोन्मुक्तनिर्मोककल्पैः तत्क्षणविश्लिष्टकञ्चुकसदृशैः । अलघुभिः स्थूलैः अभ्रैः मेघैः युक्तः विशिष्टः अञ्जनाद्रिः वेङ्कटाद्रिः सपदि सद्यः नयने चक्षुषी रञ्जयन् आनन्दयन् अग्रे पुरस्तात् भावी भविष्यति ॥ २१

तत्रारूढैर्महति मनुजैस्स्वर्गिभिश्चावतीर्णै-
स्सत्त्वोन्मेषाद्व्यपगतमिथस्तारतम्यादिभेदैः ।
साधारण्यात्फलपरिणतेस्सङ्घशो बध्यमानां
शक्त्या कामं मधुविजयिनस्त्वंच कुर्यास्सपर्याम् ॥ २२

स्तोकोन्मग्नस्फुरितपुलिनां त्वन्निवासेच्छयेव
द्रक्ष्यस्यारात्कनकमुखरां दक्षिणामञ्जनाद्रेः ।
आसन्नानां वनविटपिनां वीचिहस्तैः प्रसूना-
न्यर्चाहेतोरुपहरति या नूनमर्धेन्दुमौलेः ॥ २३

पर्वतं गत्वा श्रीवेङ्कटेश्वरं त्वमपि यथाशक्तिपूजयेत्याह । **तत्रेति** ॥ महति पूज्ये तत्र वेङ्कटाद्रौ मधुविजयिनः मधुरिपोः विष्णोः सत्वस्य सत्वगुणस्य उन्मेषात् उद्रेकात् व्यपगतमिथस्तारतम्यादिभेदैः अपेतान्योन्यन्यूनताधिक्यप्रकारयुक्तैः आरूढैः आरोहणंकृतवद्भिः मनुजैः मानवैः अवतीर्णैः स्वसेवार्थंस्वर्गादागतैः स्वर्गिभिः देवैश्च फलपरिणतेः फलप्रदानस्य साधारण्यात् न्यूनाधिकविचाराभावात् सङ्घशः सङ्घीभूय बद्ध्यमानां रचितां सपर्यां पूजां त्वञ्च शक्त्या यथाशक्ति कामं भृशं कुर्याः कुरु ॥ २२

अनन्तरं कनकमुखरां नाम नदीं द्रक्ष्यसीत्याह । **स्तोकेति** ॥ तव निवासाय विश्रमाय इच्छयेव अभिप्रायेणेव स्तोकं किञ्चित् उन्मग्नानि वीचीप्रसारणात् निमज्य वीचीप्रसारणाभावे उद्गतानि स्फुरितानि व्यक्तानि पुळिनानि सैकतानि यस्यान्तथोक्तां अञ्जनाद्रेः वेङ्कटगिरेः दक्षिणादिशिस्थितां कनकमुखरां स्वर्णमुखीनदीं आरात् समीपे द्रक्ष्यसि प्रेक्षिष्यसे या नदी अर्धेन्दुमौळेः शिवस्य (काळहस्तीश्वरस्य) अर्चाहेतोः पूजार्थं आसन्नानां समीपस्थितानां वनविटपिनां अरण्यवृक्षाणां प्रसूनानि पुष्पाणि वीचीहस्तैः वीचिभिः तरङ्गैः हस्तैः करैरिव उपहरति सम्पादयति नूनं इत्युत्प्रेक्ष्यते ॥ २३

निर्विश्यैनां निभृतमनभिव्यक्तमंजुप्रणादौ
मन्दाधूतः पुलिनपवनैर्वंजुलामोदगर्भैः ।
अव्यासङ्गस्सपदि पदवीं संश्रयान्यैरलंघ्यो
बन्दीकुर्युस्तटवसतयो मा भवन्तं किराताः ॥ २४

तुण्डीराख्यं तदनु महितं मण्डलं वीक्षमाणः
क्षेत्रं यायाः क्षपितदुरितं तत्र सत्यव्रताख्यम् ।
पत्यौ रोषात्सलिलवपुषो यत्र वाग्देवताया-
स्सेतुर्जज्ञे सकलजगतामेकसेतुस्सदेवः ॥ २५

नानारत्नैरुपचितगुणां नित्यसङ्गीतनादां
भूमेर्द्रक्ष्यस्युचितविभवं भूषणं तत्र काञ्चीम् ।

तस्यां नद्यां विश्रम्य गच्छेत्याह । निर्विश्येति ॥ वञ्जुलानां वानीरपुष्पाणां आमोदगर्भैः परिमळवद्भिः पुलिनपवनैः सैकतमरुद्भिः मन्दं ईषत् आधूतः कम्पितः अनभिव्यक्तः अस्पष्टः मञ्जुः रम्यः प्रणादः ध्वनिः यस्य तथोक्तः एनां कनकमुखराख्यनदीं निभृतं निश्चलं निर्विश्य अनुभूय अन्यैः अलङ्घ्यः अनतिक्रमणीयः त्वं अव्यासङ्गः सावधानः सपदि शीघ्रं पदवीं मार्गं संश्रय आश्रय भवन्तं त्वां तटे तीरे वसतिः वासः येषां ते तटवसतयः किराताः पुलिन्दाः मा बन्दीकुर्युः बन्दीगृहीतं माकार्षुः ॥ २४

अनन्तरं तुण्डीराख्यं देशं पश्यन् सत्यव्रतक्षेत्रं गच्छेत्याह । तुण्डीरेति ॥ तदनु तदनन्तरं महितं पूज्यं तुण्डीर इति आख्या यस्य तत् तुण्डीराख्यं मण्डलं देशं वीक्षमाणः पश्यन् तत्र मण्डले क्षपितं विनाशितं दुरितं पापं येन तथोक्तं सत्यव्रताख्यं क्षेत्रं (काञ्चीनामकपुण्यस्थलं) यायाः गच्छ यत्र क्षेत्रे सकलजगतां एकहेतुः मुख्यकारणभूतः सदेवः क्रीडावान् विष्णुः पत्यौ कान्ते धातरि रोषात् कोपात् सलिलवपुषः नदीरूपायाः वाग्देवतायाः सरस्वत्याः सेतुः वारकः जज्ञे अभूत् ॥ २५

काञ्चीं वर्णयन् तां द्रक्ष्यसीत्याह । नानेति ॥ नानारत्नैः उपचितगुणां समृद्धरूपां नित्यः अविच्छिन्नः सङ्गीतस्य तौर्यत्रिकस्य नादः ध्वनिः यस्यान्तथोक्तः

यस्यां नित्यं निहितनयनो हस्तिशैलाधिवासी
द्वन्द्वातीतस्स खलु पुरुषो दृश्यते सत्यकामः ॥ २६

तामासीदन्प्रणम नगरीं भक्तिनम्रेण मूर्ध्ना
जाता्मादौ कृतयुगमुखे धातुरिच्छावशेन ।
यद्वीथीनां करिगिरिपतेर्वाहवेगावधूतान्
अन्यान्रेणूंस्त्रिदशपतयो धारयन्त्युत्तमाङ्गैः ॥ २७

मन्दाधूतात्तदनु महितो निस्सृतश्चूतषण्डात्
पार्श्वे तस्याः पशुपतिशिरश्चन्द्रनीहारवाही ।

भूमेः पृथिव्याः उचितविभवं योग्यैश्वर्यभूतं भूषणं आभरणं काञ्चीं काञ्चीनगरं तत्र सत्यव्रतक्षेत्रे द्रक्ष्यसि । यस्यां कांच्यां नित्यं सदा निहितनयनः न्यस्तकक्षाक्षः हस्तिशैले हस्तिगिरौ अधिवासी अधिवस्तुं शीलवान् द्वन्द्वातीतः सुखदुःखादिद्वन्द्वरहितः सत्यकामः यथार्थसङ्कल्पः स पुरुषः प्रसिद्धः परमपुरुषः वरदाख्यो विष्णुः दृश्यते खलु ॥ २६

मुक्तिक्षेत्रभूतां काञ्चीं गत्वा ताम् पुरीं प्रणमेत्याह । तामिति ॥ त्रिदशपतयः देवश्रेष्ठाः यस्याः कांच्या वीथ्यः यद्वीथ्यस्तासां करिगिरिपतेः हस्तिगिरिनाथस्य वरदस्य वाहस्य अश्वस्य वेगेन अवधूतान् समुद्धूतान् धन्यान् (तदश्वपादस्पर्शात्) कृतार्थान् रेणून् पांसून् उत्तमाङ्गैः शिरोभिः धारयन्ति आदौ कृतयुगस्य मुखे प्रारम्भे धातुः ब्रह्मणः इच्छावशेन जातां तां प्रसिद्धां नगरीं काञ्चीं आसीदन् उपगच्छन् (त्वं) भक्त्या नम्रेण नतेन मूर्ध्ना शिरसा प्रणम नमस्कुरु ॥ २७

तत्रागतं त्वां मन्दमारुतोऽपि सेविष्यत इत्याह । मन्देति ॥ तदनु मन्दं आधूताच्चलितात् । चूतानां षण्डात्समूहात् निःसृतः निर्गतः (अनेनमान्द्यमुक्तं) महितः पूजितः तस्याः कांच्याः पार्श्वे पश्चिमपार्श्वभागे (विद्यमानस्य) पशुपतेः एकाम्रनाथाख्यस्य शिवस्य शिरसि (स्थितस्य) चन्द्रस्य नीहारं हिमं ताच्छील्येन वहतीति तथोक्तः (अनेन शैत्यमुक्तं) कम्पायाः कम्पाख्यनद्याः पाथसि जले

दूरात्प्राप्तं प्रियसखमिव त्वामुपैष्यत्यवश्यं
कम्पापाथःकमलवनिकाकामुको गन्धवाहः ॥ २८

वर्णस्तोमैरिव परिणता सप्तभेदैर्महौघैः
मान्या मध्येनगरमभितस्सेविता देवताभिः ।
स्वच्छस्वादुप्रसरसुभगा स्वामिनी वः कवीनां
वेगासंज्ञां वहति महतीं वल्लभा पद्मयोनेः ॥ २९

तीर्थे पुंसां शमितकलुषे तत्र सारस्वताख्ये
स्नात्वा सार्धं मुनिभिरनघैस्सम्यगुल्लासिताङ्गः ।

स्थितानां कमलानां वनिकायाः समूहस्य कामुकः कामी (अनेनसौरभ्यमुक्तं) गन्धं वहतीति गन्धवाह वायुः दूरात् प्राप्तं आगतं प्रियसखं इष्टमित्रमिव त्वां अवश्यं उपैष्यति प्राप्स्यति ॥ २८

अत्र तव स्वामिनी सरस्वती नदीरूपेण प्रसृता वेगासंज्ञां बिभर्तीत्याह । **वर्णेति** ॥ वर्णस्तोमैः वर्णसमूहैरिव सप्तभेदैः 'शुक्तिकाकनकाशिप्राकम्पापेयाच मञ्जुला । चण्डवेगा' इत्युक्तसप्तप्राकारैः महौघैः महाप्रवाहैः परिणता प्रादुर्भूता मान्या पूज्या मध्ये नगरस्य मध्येनगरं (अव्ययीभावः) देवताभिः अभितः उभयतः सेविता स्वच्छेन निर्मलेन स्वादुना मधुरेण च प्रसरेण प्रवाहेन सुभगा मनोज्ञा कवीनां के जले वीनां पक्षिणां वः युष्माकं स्वामिनी अधिपत्नी पद्मयोनेः ब्रह्मणः महती सर्वोत्कृष्टा वल्लभा कान्ता सरस्वती वेगासंज्ञा वेगवतीति-नामधेयं वहति धारयति ॥ २९

तत्र तीर्थे ऋषिभिस्सह स्नाने कृते सर्वदर्शित्वपर्यन्तशुद्धिस्तत्र भविष्यतीत्याह । **तीर्थे इति** ॥ पुंसां पुरुषाणां शमितकलुषे विनाशितपापे सारस्वताख्ये तत्र तीर्थे वेगवतीतीर्थे । अनघैः निर्दोषैः मुनिभिः सार्धं सह स्नात्वा सम्यक् उल्ला-

विश्वं चित्ते विगतरजसि व्यञ्जयन्तीमशेषं
वक्ष्यस्यन्तर्बहिरपि परां शुद्धिमक्षेपणीयम् ॥ ३०

तस्यास्तीरे सरसिजभुवस्सौम्य वैतानवेदिः
दिव्यं कुर्वन्द्रविडविषयं दृश्यते हस्तिशैलः ।
यस्योपान्ते कृतवसतयो यापयित्वा शरीरं
वर्तिष्यन्ते वितमसि पदे वासुदेवस्य धन्याः ॥ ३१

सञ्चिन्वाना तरुणतुलसीदामभिस्स्वामभिख्यां
तस्यां वेद्यामनुविदधती शीतलं हव्यवाहम् ।

सितानि प्रकाशितानि अङ्गानि यस्य तथोक्तः । त्वं विगतं अपेतं रजः रजोगुणः यस्मात्तत् विगतरजः तस्मिन् चित्ते मनसि अशेषं समस्तं विश्वं लोकं व्यञ्जयन्तीं प्रकाशयन्तीं अक्षेपणीयां अनिवारणीयां परां शुद्धिं अन्तः मनसि बहिः शरीरेऽपि वक्ष्यसि प्राप्स्यसि ॥ ३०

वेगवत्यास्तटे हस्तिशैलो दृश्यते तस्य समीपे वासं कुर्वन्तः चरमकाले देहं विसृज्य वासुदेवस्य पदे तिष्टन्तीत्याह । तस्या इति ।। सौम्य सुन्दर हे हंस तस्याः वेगवत्याः तीरे सरसिजभुवः धातुः वैतानवेदिः यागोत्तरवेदिरूपः हस्तिशैलः करिगिरिः द्रविडानां विषयं देशं दिव्यं प्रशस्तं कुर्वन् दृश्यते यस्य हस्तिशैलस्य उपान्ते समीपे कृता वसतिः वासो यैस्ते कृतवसतयो जनाः शरीरं यापयित्वा विसृज्य वितमसि विगततमोगुणे वासुदेवस्य पदे स्थाने धन्याः कृतार्थाः वर्तिष्यन्ते वासं करिष्यन्ति ॥ ३१

उत्तरवेद्यां श्यामपावकरूपेण नारायणो भासत इत्याह । समिति ।। तरुणीनां सततमम्लानां तुलसीनां दामभिः मालाभिः स्वां स्वीयां अभिख्यां कान्तिं सञ्चिन्वाना सम्पादयन्ती तस्यां वेद्यां उत्तरवेद्यां शीतलं (मनिमन्त्रादिना) अनुष्णं हव्यं वहतीति हव्यवाट् अग्निस्तं अनुविदधती अनुकुर्वती भोगस्य ऐहिकसुखस्य ऐश्वर्यस्य परमपदैश्वर्यस्यच प्रियसहचरैः प्रियसखैः आपादकैरित्यर्थः ।

भोगैश्वर्यप्रियसहचरैः कापि लक्ष्मीकटाक्षैः

भूयः श्यामा भुवनजननी देवता सन्निधत्ते ॥ ३२

लक्ष्मीविद्युल्ललितवपुषं तत्र कारुण्यपूर्णं

माभैषीस्त्वं मरकतशिलामेचकं वीक्ष्य मेघं ।

शुद्धैर्नित्यं परिचितपदस्त्वादृशैर्देवहंसै-

र्हंसीभूतस्सखलुभवतामन्ववायाग्रजन्मा ॥ ३३

सारास्वादी सवनहविषां स्वामिनस्ते सदेवः

शुद्धं चक्षुः श्रुतिपरिषदां चक्षुषां भागधेयं ।

अङ्गीकुर्याद्विनतममृतासारसंवादिभिस्त्वा-

माविर्मोदैरभिमतवरस्थूललक्षैः कटाक्षैः ॥ ३४

लक्ष्म्याः कटाक्षैः अपाङ्गदर्शनैः भूयः अत्यन्तं श्यामा भुवनजननी जगत्कारणभूता काऽपि वाचामगोचरा देवता वरद इत्यर्थः सन्निधत्ते सन्निधानं करोति ॥ ३२

तस्यां वेद्यां अपूर्वमेघो वर्तते सतु त्वद्वंशजः तस्मात् साध्वसम्माकुर्वित्याह— **लक्ष्मीति** ॥ तत्र वेद्यां लक्ष्मीरेव विद्युत् तडित् तया ललितं सुन्दरं वपुश्शरीरं यस्य तथोक्तं । कारुण्येन दयारूपजलेन पूर्णस्तं मरकतशिलावत् मेचकं श्यामलं मेघं (मेघत्वेननिगीर्णवरदं) वीक्ष्य माभैषीः भीतिं माकुरु त्वादृशैः त्वत्सदृशैः शुद्धैः देवहंसैः देवश्रेष्ठैः नित्यसूरिभिः परिचितपदः सेवितचरणः हंसीभूतः हंसतयाऽऽविर्भूतः सः मेघः भवतां युष्माकं अन्ववाये वंशे अग्रजन्मा पुरस्ताज्जातः खलु 'हिरण्मयः शकुनिर्ब्रह्मनाम' इति श्रुतिप्रसिद्धः ॥ ३३

सारेति ॥ ते तव । स्वामिनः ब्रह्मणः । सवनस्य यज्ञस्य हविषां । सारास्वादी वपाभक्षणशीलः । श्रुतीनां परिषदां समूहानां । शुद्धं निर्दुष्टं । चक्षुः नयनं 'वेदचक्षुः सनातनः' इत्युक्तेः । चक्षुषां आश्रितलोचनानां । भागधेयं भाग्यं सः प्रसिद्धः देवः वरदः विनतं प्रणतं । त्वां । अमृतासारसंवादिभिः अमृतवर्षसदृशैः । आविर्मोदैः आविर्भूतसन्तोषैः । अभिमतवरे इष्टवरविषये स्थूललक्षैः बहुप्रदैः । कटाक्षैः । अङ्गीकुर्यात् स्वीकुर्यात् ॥ ३४

मध्वासक्तं सरसिजमिव स्विन्नमालम्बमानो
देव्या हस्तं तदितरकरन्यस्तलीलारविंदः ।
देवः श्रीमान्यदि सविहरेत्स्वैरमारामभूमौ
व्यक्तो वालव्यजनवपुषा वीजयेस्तं त्वमेव ॥ ३५

जातप्रीतिर्जनपदमथो मध्यमं लङ्घयित्वा
दूराल्लक्ष्यक्रमुकनिवहश्यामलान्याहि चोलान् ।
प्रत्युद्गच्छन्मकरवलनस्तम्भितैस्सह्यजायाः
स्रोतोभेदैर्विविधगतिभिस्संविभक्तावकाशान् ॥ ३६

सन्ध्यारागं सुरभिरजनीसम्भवैरङ्गरागैः
केशैर्ज्योत्स्नातिमिरकलहं पालिकापीडगर्भैः ।

मध्विति ॥ मधुना आसक्तं आविष्टं । सरसिजमिव स्विन्नं (कान्तकरस्पर्शात्) जातस्वेदं देव्याः लक्ष्म्याः । हस्तं । आलम्बमानः गृह्णन् तदितरकरे न्यस्तं निक्षिप्तं लीलारविन्दं विलासार्थपद्मं येन तथोक्तः । श्रीमान् देवः क्रीडावान् सः वरदः । आरामस्य उद्यानस्य भूमौ । स्वैरं यथेच्छं । विहरेत् विहारं कुर्याद्यदि । व्यक्तः चक्षुर्गोचरस्सन् । वालव्यजनवत् चामरवत् वपुषा शुक्लशरीरेणधवलपक्षाभ्यामित्यर्थः । तदेवं । त्वमेव । वीजयेः वीजय । विश्रान्तं कुरु ॥ ३५

जातेति ॥ अथो अथ । जातप्रीतिः । मध्यमं मध्यं । जनपदं राष्ट्रं । लङ्घयित्वा अतिक्रम्य । दूरात् लक्ष्येण दृश्यमानेन क्रमुकनिवहेन पूगसमूहेन श्यामलान् कृष्णवर्णान् । प्रत्युद्गच्छतां स्रोतोभिमुखं गच्छतां मकराणां मत्स्यानां वलनेन परिभ्रमणेन स्तम्भितैः । अतएव । विविधगतिभिः । सह्यजायाः कावेर्याः । स्रोतसां प्रवाहाणां भेदैः । संविभक्तावकाशान् पृथक्कृतप्रदेशान् । चोलान् याहि गच्छ ॥ ३६

सन्ध्येति ॥ हे हंस । तेषु देशेषु । सुरभिरजन्याः परिमलयुक्तहरिद्रायाः सम्भवः उत्पत्तिर्येषान्तथोक्तैः । अङ्गरागैरनुलेपनैः सन्ध्यारागं सन्ध्याकालरक्तिः

आबिभ्राणास्सरसिजदृशो हंसदोळाधिरोहा-

दाधास्यन्ते मदकलगिरस्तेषु नेत्रोत्सवं ते ॥ ३७

पृथ्वीलीलातिलकसुभगं पश्चिमं भागमेषां

नाम्ना वर्षं जलचर नदीमातृकं गाहमानः ।

द्रक्ष्यस्यारात्परिमिततया मग्नकैलासदृश्यं

श्वेतं शैलं फणिपतिमिव क्ष्मातलादुज्जिहानम् ॥ ३८

स्फारालोकप्रशमिततमस्सञ्चयं तत्र पुंसां

प्रत्यग्रूपं प्रगुणविभवं प्रार्थनीयं बुधानां ।

नेदीयांसं कुशलनिवहं नन्तुराधास्यते ते

दिव्यं तेजो जलधितनयास्नेहनित्यानुषक्तम् ॥ ३९

मानं । पालिकानां क्रमुकपुष्पाणां आपीडाः शेखराः गर्भे मध्ये येषान्तथोक्तैः केशैः कचैः । ज्योत्स्नातिमिरयोः चन्द्रिकान्धकारयोः कलहं विवादञ्च । आबिभ्राणाः वहन्त्यः । मदेन कलगिर अव्यक्तमधुरवाचः । सरसिजदृशः पद्मनयनाः स्त्रियः । डोलासु प्रेङ्खोलिकासु अधिरोहात् आरोहणात् । ते तव । नेत्रोत्सवं । आधास्यन्ते करिष्यन्ति ॥ ३७

ततो वर्षनामनि राज्ये श्वेताद्रिं द्रक्ष्यसीत्याह— पृथ्वीति ॥ जलचर हेहंस त्वं पृथिव्याः भूम्याः लीलातिलकवत् सुभगं सुन्दरं एषां चोलानां पश्चिमं भागं प्रदेशं नाम्ना वर्षं वर्षाख्यं नदीमातृकं नदीप्रवाहपोषितदेशं । गाहमाना प्रविशन् सन् परिमिततया परिच्छिन्नत्वेन मग्नः निमग्नः कैलासः रजतगिरिरिव दृश्यः द्रष्टुं योग्यस्तं अतएव क्ष्मातलात् पातालात् उज्जिहानं उत्पतन्तं फणिपतिं आदिशेषमिवस्थितं श्वेतं शैलं श्वेतपर्वतक्षेत्रं आरात् समीपे द्रक्ष्यसि ॥ ३८

स्फारेति ॥ तत्र श्वेतशैलः पुंसां स्फारेणाधिकेन आलोकेन प्रकाशेन प्रशमितः नाशितः तमसः अज्ञानान्धकारस्य निचयस्समूहः येन तथोक्तं । प्रत्यग्रूपं चेतनरूपं प्रगुणविभवं अधिकैश्वर्यञ्च बुधानां प्राज्ञानां प्रार्थनीयं जलधितनयया

स्निग्धच्छायं तदनु विततं तस्य धामेव नीलं
नीलीपुष्पस्तबकललितं काननं संविचीयाः ।
दृष्टे तस्मिन्ननिमिषवधूनित्यनिर्वेशयोग्ये
स्वर्गोद्यानश्रियमपि लघुं मंस्यते मानसं ते ॥ ४०

कुर्वन्नानाकुसुमरजसा यत्र चित्रं वितानं
पूगारण्ये मृदु विचलयन्पालिकाचामराणि ।
पादन्यासक्षमसवकिरन् क्ष्मातलं पुष्पजालैः
प्रायो वायुः परिजनविधिं पञ्चबाणस्य धत्ते ॥ ४१

लक्ष्म्यास्नेहेन नित्यं सदा अनुषक्तं युक्तं दिव्यं अप्रकृतं तेजः परंज्योतिः नन्तुः नमस्कुर्वतः ते तव नेदीयांसं अधिकसमीपस्थितं कुशलनिवहं क्षेमसमूहं आधास्यति करिष्यति ॥ ३९

स्निग्धेति ॥ तदनु स्निग्धा रम्या छाया यस्य तथोक्तं। विततं विस्तीर्णं तस्य पूर्वोक्ततेजोरूपस्य विष्णोः धामेव प्रकाशमिव नीलं नीलवर्णं नीलीनां तन्नामकौषधीनां पुष्पस्तबकैः कुसुमगुच्छैः ललितं सुन्दरं काननं वनं संविचीयाः मार्गयेः अनिमिषवधूनां देवस्त्रीणां नित्यं निर्वेशाय क्रीडाविहाराय योग्ये तस्मिन्नरण्ये दृष्टेसति ते तव मानसं मनः स्वर्गोद्यानस्य नन्दस्य श्रियं शोभामपि लघुं अल्पां मंस्यते विचारयिष्यति ॥ ४०

तत्र वने वायुः मन्मथपरिचर्यां करिष्यतीत्याह—कुर्वन्निति ॥ वायुः यत्र श्वेताद्रौ पूगारण्ये क्रमुकवने नानाकुसुमानां रजसा परागेण चित्रं वितानं उल्लोचं कुर्वन् पालिकाचामराणि क्रमुकपुष्पमयचामराणि मृदु मन्दं विचलयन् कम्पयन् पुष्पाणां जालैः समूहैः क्ष्मातलं भूतलं पादन्यासस्य क्षमं योग्यं यथा तथा अवकिरंश्च सन् पञ्चबाणस्य मन्मथस्य परिजनविधिं सेवककार्यं प्रायः धत्ते धारयिष्यति ॥ ४१

स्रोतोवेगादथ जनपदं सौम्य सीमन्तयन्ती
प्रत्यादेशो विबुधसरितस्स्यन्दते सह्यकन्या ।
काले काले परिणतिवशात्पर्वभेदावकीर्णैः
पुण्ड्रेक्षूणां पुलिनविशदैर्गद्गदा मौक्तिकौघैः ॥ ४२

सह्योत्सङ्गात्सपदि मरुता सागरं नीयमानां
भद्रालापैर्विहितकुशलां त्वादृशानां द्विजानाम् ।
यामस्कन्नास्सरसकुहळीपत्रपातैर्निशान्ते
मन्दस्मेरां मधुपरिमळैर्वासयन्तीव पूगाः ॥ ४३

तत्र कावेरी प्रवहतीत्याह—स्रोत इति ॥ अथ सौम्य हे हंस स्रोतसः प्रवाहस्य वेगात् जनपदं देशं सीमन्तवन्तं विभागवन्तं कुर्वती सीमन्तयन्ती विबुधसरितः देवगङ्गायाः प्रत्यादेशः निराकृतिरूपा पुण्ड्रेक्षूणां इक्षुविशेषाणां काले काले परिणतेः परिणामस्य वशात् पर्वणां काण्डग्रन्थीनां भेदेन दलनेन अवकीर्णैः विशीर्णैः पुलिनवद्विशदैः स्वच्छैः मौक्तिकानां ओघैः समूहैः गद्गदा निम्नोन्नता (इक्षुभेदान्मुक्तोत्पत्तिः शास्त्रप्रसिद्धा) सह्यकन्या कावेरी स्यन्दते प्रवहति ॥ ४२

सह्येति ॥ मरुता वायुना सपदि तत्क्षणे सह्यस्य सह्यगिरेः उत्सङ्गात् अङ्कात् सागरं नीयमानां त्वादृशानां त्वत्सदृशानां द्विजानां पक्षिणां भद्रालापैः मङ्गलध्वनिभिः (विप्रणांस्वस्तिवाचनध्वनिभिरितिध्वन्यते) विहितकुशलां कृतमङ्गलां । निशान्ते उदयकाले सरसानां मधुसमेतानां कुहलीपत्राणां क्रमुकपुष्पदळानां पातैः पतनैः मन्दस्मेरां मन्दहासवतीं यां कावेरीं अस्कन्नाः आर्द्राः पूगाः क्रमुकाः मधुपरिमळैः वासयन्तीव वासितां कुर्वन्त इव वर्तन्ते । पितृगृहाद्भर्तृगृहंनीयमानाकन्येव कावेरी भातीति भावः ॥ ४३

तस्मिन्द्रक्ष्यस्यमरमहिळामौळिगन्धैरवन्ध्या-
मातन्वानां व्यपगतरसं मानसो मानसं वः ।
तीर्थैरन्यैरपि परिगतां शुद्धिहेतोस्समन्ता-
च्चन्द्रोल्लासप्रथितयशसस्सम्पदं पुष्करिण्याः ॥ ४४

तीरे तस्या विरचितपदं साधुभिस्सेव्यमानं
श्रद्धायोगाद्विनमिततनुश्शेषपीठं भजेथाः ।
यस्मिन्नस्मत्कुलधनतया सौम्य साकेतभाजः
स्थानं भाव्यं मुनिभिरुदितं श्रीमतो रङ्गधाम्नः ॥ ४५

तस्मिन्निति ॥ अमरमहिलानां देवस्त्रीणां मौलिगन्धैः केशपरिमळैः अवन्ध्यां अभिन्नां वः युष्माकं मानसं मनः मानसे मानससरसि व्यपगतरसं प्रीतिरहितं आतन्वानां कुर्वाणां शुद्धिहेतोः स्वशुद्धिनिमित्तं अन्यैः तीर्थैरपि समन्तात् परिगतां परिवृतां चन्द्रस्य उल्लासेन राजयक्ष्मनिराकरणपूर्वमौज्वल्यकरणेन प्रथितयशसः प्रख्यातकीर्तियुक्तायाः पुष्करिण्याः चन्द्रपुष्करिण्याः सम्पदमैश्वर्यं तस्मिन्देशे द्रक्ष्यसि । दक्षशापाद्राजयक्ष्मपीडितश्चन्द्रस्तत्सरसिस्नात्वा रोगान्मुक्तः अतएव तस्याश्चन्द्रपुष्करणीति नामेति पुराणकथा ॥ ४४

तत्तीरस्थितं आविर्भविष्यतः श्रीरङ्गनाथस्य स्थानभूतमनन्तपीठं सेवस्वेत्याह— तीर इति ॥ सौम्य हंस यस्मिन्ननन्तपीठे अस्माकं कुलधनतया साकेतभाजः अयोध्यायां वर्तमानस्य श्रीमतः रङ्गधाम्नः रङ्गनाथस्य स्थानं भाव्यं भवितुमर्हमिति मुनिभिः उदितं उक्तं तस्याः चन्द्रपुष्करिण्याः तीरे विरचितपदं कृताधिष्ठानं साधुभिः सेव्यमानं तत् शेषपीठं अनन्तपीठं श्रद्धायोगात् आदरातिशयात् विनमिततनुस्सन् भजेथाः सेवस्व ॥ ४५

सत्वे दिव्ये स्वयमुदयतस्तस्य धाम्नः प्रसङ्गा-
न्मञ्जूषायां मरकतमिव भ्राजमानं तदन्तः ।
चेतो धावत्युपहितभुजं शेषभोगे शयानं
दीर्घापाङ्गं जलधितनयाजीवितं देवमाद्यम् ॥ ४६

चोराक्रान्तं तदनु विपिनं चोळपाण्ड्यान्तरस्थं
झिल्लीनादश्रवणपरुषं शीघ्रमेव व्यतीयाः ।
तीर्णे तस्मिन्प्रकटय सखे शीतलांस्ते निनादान्
शब्दायन्ते न खलु कवयस्सन्निधौ दुर्जनानाम् ॥ ४७

स्रस्तापीडप्रचलदलकं व्यक्तताटङ्करत्नं
मुक्ताचूर्णस्फुरिततिलकं वक्त्रमुत्तानयन्त्यः ।

श्रीरङ्गनाथे मम मनः प्रसर्पतीत्याह—सत्व इति ॥ दिव्ये शुद्धे सत्वे तद्रूपे (विमाने) स्वयं उदयतः आविर्भावं कुर्वतः तस्य श्रीरङ्गनाथस्य धाम्नां अंशूनां प्रसङ्गात् प्रसञ्जनात् मञ्जूषायां पेटिकायां मरकतमिव गारुत्मतरत्नमिव तदन्तः विमानमध्ये भ्राजमानं प्रकाशमानं । उपहितभुजं उपधानीकृतबाहुं शेषस्य अनन्तस्य भोगे शरीरे शयानं शयनं कुर्वाणं दीर्घापाङ्गं दीर्घकटाक्षं जलधितनयायाः लक्ष्म्याः जीवितं प्राणभूतं । आद्यं देवं विष्णुं चेतः मम मनः धावति प्रसर्पति ॥ ४६

ततश्चोळदेशात् पाण्ड्यदेशं गच्छेत्याह—चोरेति ॥ तदनु चोरैः आक्रान्तं चोळपाण्ड्ययोः अन्तरस्थं मध्येस्थितं झिल्लीनां तदाख्यजन्तूनां नादेन श्रवणयोः कर्णयोः परुषं निष्ठुरं । विपिनं वनं शीघ्रमेव व्यतीयाः अतिक्राम सखे तस्मिन् वर्त्मनि तीर्णे अतिक्रान्ते सति शीतलान् ते तव निनादान् प्रकटय प्रकाशय तथाहि कवयः दुर्जनानां सन्निधौ नशब्दायन्तेखलु स्वकवित्वं नप्रकाशयन्ते खलु ॥ ४७

पाण्ड्यदेशस्त्रियस्तव शब्दं मानयिष्यन्तीत्याह—स्रस्तेति ॥ तस्मिन् देशे पाण्ड्यदेशे स्रस्तः च्युतः आपीडः शेखरः यस्मिन्कर्मणितद्यथाभवति तथा प्रक॰ण

देशे तस्मिन्कुवलयदृशो जातकौतूहलास्त्वां
मालादीर्घैर्मधुरविरुतं मानयिष्यन्त्यपाङ्गैः ॥ ४८

नित्यावासं वृषभमचलं सुन्दराख्यस्य विष्णोः
प्रत्यासीदन्सपदि विनतो भागधेयं नतस्स्याः ।
यस्योत्सङ्गे बलिविजयिनस्तस्य मञ्जीरवान्तं
पाथो दिव्यं पशुपतिजटास्पर्शहीनं विभाति ॥ ४९

ईशादस्त्रादधिगतवतां क्षत्रियाणां प्रभावा-
त्कारावासस्मरणचकितैस्सिक्तसस्यान्पयोदैः ।

चलन्तः अलकाः चूर्णकुन्तलाः यस्य तथोक्तं । व्यक्तताटङ्करत्नं प्रकाशितकर्णालङ्कार-रत्नं । मुक्ताचूर्णेन स्फुरिततिलकं व्यक्ततिलकं । वक्त्रं मुखं उत्तानयन्त्य ऊर्ध्वंकुर्वत्यः। जातकौतूहलाः । कुवलयदृशः स्त्रियः मधुरं विरुतं शब्दः यस्य तं त्वां मालावत् दीर्घैः अपाङ्गैः कटाक्षैः मानयिष्यन्ति पूजयिष्यन्ति ॥ ४८

तत्र पाण्ड्यदेशे वृषभाद्रिर्वर्तते तत्समीपं गत्वा नमस्कुर्वित्याह—नित्येति ॥ यस्य वृषभाद्रेः उत्सङ्गे तटे बलिविजयिनः महाबलिं जितवतः तस्य श्रुतिप्रसिद्धस्य त्रिविक्रमस्य मञ्जीरेण नूपुरेण वान्तं उद्गीर्णं दिव्यं पाथः देवगङ्गाजलं पशुपतेः रुद्रस्य जटायाः स्पर्शेन सम्बन्धेन हीनं रहितं विभाति प्रकाशते (कवेः स्वमत-समयेन रुद्रसङ्गसहितात् गङ्गाजलात् तद्रहितस्यास्य तीर्थस्याधिक्यमभिमतंदर्शितं) सुन्दराख्यस्य सुन्दरराजइति नामधेयवतः विष्णोः नित्यं आवासं आवासस्थानभूतं (आश्रितानां) भागधेयं भाग्यभूतं वृषभं तदाख्यं अचलं अद्रिं सपदि शीघ्रं प्रत्या-सीदन् समीपतया गच्छन् विनतः विनययुक्तश्च सन् नतः प्रणतः स्याः भव ॥ ४९

ईशादिति ॥ ईशात् रुद्रात् अस्त्राणि आग्नेयादीनि अधिगतवतां (तपसा) प्राप्तवतां क्षत्रियाणां प्रभावात् कारायां कारागृहे वासस्य स्मरणात् चकितैः भीतैः (पाण्ड्यराजाः मेघान् शृङ्खलया निबध्य स्वराज्ये सुभिक्षं कृतवन्तइति अगस्त्य-संहितायां प्रसिद्धं) पयोदैः मेघैः सिक्तसस्यान् आर्द्रीकृतकलमान् अलकया कुबे-

पश्यन्यायाः परमलकया स्पर्धमानैरजस्रं
पुण्यावासैः पुरजनपदैर्मण्डितान्पाण्ड्यदेशान् ॥ ५०

मुक्ताजालैर्जनितपुळिनां शुक्तिसन्तानमुक्तैः
तारापूर्णं दिवमिव ततस्ताम्रपर्णीं भजेथाः ।
प्रत्यासत्त्या नियतविशदं पीतसिन्धोर्महर्षेः
पानीयन्ते परिणमयिता तत्र मुक्तामयत्वम् ॥ ५१

तस्यास्स्वैरं सरसिजमुखास्वादसम्प्रीतचेता-
श्शीतीभूतस्तरळलहरीबाहुसंश्लेषणेन ।
अध्यासीनः पुलिनमनिलैर्वीजितश्चन्दनाद्रे-
श्श्रान्तिं शान्तिं गमयतु भवान्सागरं लङ्घयिष्यन् ॥ ५२

रनगर्यासह परं भृशं स्पर्धमानैः कलहं कुर्वाणैः पुण्यावासैः पुण्यक्षेत्रभूतैः पुरैः जनपदैश्च मण्डितान् भूषितान् पाण्ड्यदेशान् पश्यन् सन् यायाः गच्छेः ॥ ५०

मुक्तेति ॥ ततः शुक्तीनां मुक्तास्फोटानां सन्तानेभ्यः समूहेभ्यः मुक्तैः । मुक्तानां मौक्तिकानां जालैः समूहैः जनितपुलिनां उत्पादितसैकतां । अतएव तारापूर्णां नक्षत्रपूरितां दिवं आकाशमिव स्थितां । ताम्रपर्णीं तदाख्यनदीं । भजेथाः भजस्व । तत्र । पीतः सिन्धुः समुद्रः येन तस्य । महर्षेः अगस्त्यस्य प्रत्यासत्त्या समीपेवस्थानात् नियतं नियमेन विशदं निर्मलं पानीयं जलं ते तव मुक्तामयत्वं मुक्तरोगत्वं (मुक्ताफलरूपत्वमितिध्वन्यते) परिणमयिता परिणामयिष्यति ॥ ५१

तस्या इति ॥ तस्याः नद्याः स्वैरं यथेच्छं सरसिजानामेव मुखानां आस्वादेन चुम्बनेन सम्यक्प्रीतं चेतः मनः यस्य तथोक्तः तरलाभिः चञ्चलाभिः लहरीभिः तरङ्गैरेव बाहुभिः संश्लेषणेन आलिङ्गनेन शीतीभूतः शीततां प्राप्तः । पुलिनं अध्यासीनः पुलिने स्थितः । चन्दनाद्रेः मलयाचलस्य अनिलैः वायुभिः वीजितः सेवितः भवान् त्वं सागरं लङ्घयिष्यन् तरिष्यन् श्रान्तिं अध्वगमनायासं शान्तिं गमयतु शमय ॥ ५२

सव्यं तस्याः कियदिव गतश्श्यामताळीतमालां
त्वत्प्रायाणां तरुणवयसां चेतसो नन्दयित्रीम् ।
वेलामब्धेर्विविधलहरीदत्तमुक्ताभिरामां
द्रक्ष्यस्यारात् द्विगुणपुलिनां केतकीनां परागैः ॥ ५३

स्थित्वा तत्र क्षणमुभयतश्शैलशृङ्गावतीर्णै-
स्स्रोतोभेदैरधिगतगुणं चारुविष्फारघोषैः ।
लक्ष्यीकुर्वन्दशमुखपुरीं सौम्य पत्रप्रकृष्टो
वेलाचापं शर इव सखे वेगतस्त्वं व्यतीयाः ॥ ५४

दावासक्तं वनमिव नभस्सन्ध्ययेवानुविद्धं
सिन्दूराङ्कं द्विपमिव हरिं स्वाम्बरेणेव जुष्टम् ।

सव्यमिति ॥ तस्याः नद्याः सव्यं वामं कूलं तीरं कियदिव गतः त्वं श्यामाः ताल्यः तमालाश्च यस्यान्तथाभूतां । त्वत्प्रायाणां त्वादृशानां तरुणानां यूनां वयसां पक्षिणां चेतसः नन्दयित्रीं सन्तोषयित्रीं विविधाभिः लहरीभिस्तरङ्गैः दत्ताभिः मुक्ताभिः मुक्ताफलैः अभिरामां रम्यां । केतकीनां परागैः धूलिभिः द्विगुणपुलिनां द्विगुणीकृतसैकतां अब्धेः समुद्रस्य वेलां तीरं आरात्समीपे द्रक्ष्यसि ॥ ५३

स्थित्वेति ॥ हे सौम्य तत्र क्षणं स्थित्वा उभयतः पार्श्वद्वये शैलानां शृङ्गेभ्यः शिखरेभ्यः अवतीर्णैः चारुः रम्यः विष्फारः धनुषांध्वनिरिव घोषः येषान्तथोक्तैः । स्रोतसां प्रवाहाणां भेदैः अधिगतगुणं प्राप्तमौर्वीकं वेलाचापं चापवत् स्थितां वेलां शरइव पत्राभ्यां पक्षाभ्यां प्रकृष्टः उत्कृष्टः त्वं दशमुखस्य रावणस्य पुरीं लक्ष्यीकुर्वन् शरव्य कुर्वन् वेगतः शीघ्रं व्यतीयाः लङ्घय । शरपक्षे योजनं स्पष्टम् ॥ ५४

दावेति ॥ हे सखे विद्रुमारण्यस्य प्रवालवनस्य योगात् सम्बन्धात् पयोधिं समुद्रं दावेन दावाग्निना आसक्तं युक्तं वनमिव सन्ध्यया अनुविद्धं युक्तं नभः आकाशमिव सिन्दूराङ्कं कुङ्कुमलाञ्छितं द्विपं गजमिव स्वस्य अम्बरेण पीतवस्त्रेण

विद्युद्भिन्नं घनमिव सखे विद्रुमारण्ययोगा-
द्देहेनैकं मिथुनमिव च द्रक्ष्यसि त्वं पयोधिम् ॥ ५५

अस्मत्पूर्वैस्सुरपतिहृतं द्रष्टुकामैस्तुरङ्गं
भित्वा क्षोणीमगणितबलैस्सागरो वर्धितात्मा ।
सत्कारार्थं तव यदि गिरीनादिशेद्गुप्तपक्षा
न्नश्रान्तोऽपि प्रणयमुचितं नैव बन्धोर्विहन्याः ॥ ५६

तत्रासीनः क्वचन सरसि स्मेरहेमारविन्दे
लब्धास्वादो मधुभिरमितैस्संविनीताध्वखेदः ।
द्रक्ष्यस्यग्रे लघुतरगतिश्शेषमुल्लङ्घ्य सिन्धो-
स्तोयाघातान्मसृणितशिलारम्यवेलं सुवेलम् ॥ ५७

जुष्टं परिवीतं हरिं विष्णुमिव विद्युता तडिता भिन्नं मिश्रं घनं मेघमिव देहेन नीलपीतदेहभागद्वयेन युक्तं एकं मिथुनं अर्धनारीश्वरात्मकद्वन्द्वमिव लक्ष्मीनारायणद्वन्द्वमिव वा द्रक्ष्यसि ॥ ५५

अस्मदिति ॥ सुरपतिना इन्द्रेण हृतं अश्वं । द्रष्टुकामैः । अगणितं असङ्ख्यातं बलं येषान्तैः अस्मत्पूर्वैः सगरपुत्रैः क्षोणीं भूमिं भित्वा वर्धितः आत्मा शरीरं यस्य सः । सागरः समुद्रः तव सत्कारार्थं गुप्तपक्षान् पर्वतान् आदिशेत् आज्ञापयेद्यदि अश्रान्तोपि त्वं बन्धोः समुद्रस्य उचितं युक्तं प्रणयं स्नेहं नैव विहन्याः विघ्नितं माकुरु ॥ ५६

तत्रेति ॥ तत्र समुद्रप्रेरितपर्वतेषु । स्मेराणि विकसितानि हेमारविन्दानि स्वर्णपद्मानि यस्मिंस्तस्मिन् । क्वचन कुत्रचित् सरसि आसीनः स्थितः अमितैः मधुभिः । लब्धास्वादः । सम्यग्विनीत परिहृतः अध्वखेदः मार्गश्रमः येन तथोक्तः लघुतरगतिः शीघ्रगमनः सिन्धोः शेषं उल्लङ्घ्य तोयस्य जलस्य आघातात् ताडनात् मसृणिताभिः श्लक्ष्णीकृताभिः शिलाभिः रम्यवेलं सुन्दरकूलं सुवेलं तदाख्यगिरिं । अग्रे द्रक्ष्यसि ॥ ५७

यस्यासन्ने पयसि जलधेस्त्वत्प्रतिच्छन्दचन्द्राः
पक्षच्छेदक्षरितरुधिरस्तोमसन्दर्शनीयाः ।
वीचीप्राप्तेर्विषमितरुचो मौक्तिकैस्तारकाभै-
स्सन्ध्यामन्यां नियतमवनौ दर्शयन्ति प्रवाळाः ॥ ५८

यत्रारण्यं वरुणवसतेर्वीचिवेगापनीतैः
मुक्तारत्नस्तबकशबलैर्विद्रुमैरुत्प्रवाळम् ।
रक्षोभीतैस्स्वयमनिमिषैराहृतस्थापितानां
मन्दाराणां मधुपरिमळैर्वासितं मौळिदघ्नैः ॥ ५९

तस्मिन्दृश्या भवति भवतश्चारुसौधावदाता
लङ्का सिन्धोर्महितपुळिने राजहंसीव लीना ।

यस्येति ॥ यस्य सुवेलस्य आसन्ने समीपस्थे जलधेः पयसि जले तव प्रतिच्छन्दः प्रतिबिम्बएव चन्द्रः येषु तथोक्ताः पक्षच्छेदेन क्षरितानां स्रुतानां रुधिराणां रक्तानां स्तोमवत् समूहवत् सम्यग्दर्शनीयाः । वीचीनां तरङ्गाणां प्राप्तेः प्रकर्षेणोत्क्षेपणात् विषमितरुचः अधिककान्तयः प्रवालाः विद्रुमाः तारकाभैः नक्षत्रसदृशैः मौक्तिकैः अवनौ नियतं निश्चितं अन्यां सन्ध्यां दर्शयन्ति ॥ ५८

यत्रेति ॥ यत्र सुवेले अरण्यं वरुणवसतेः समुद्रस्य वीचिवेगेन अपनीतैः अपहृतैः मुक्तारत्नानां मौक्तिकश्रेष्ठानां स्तबकैः कलिकाभिः शबलैर्नानावर्णैः । विद्रुमैः प्रवालैः उत्प्रवालं उद्गतकिसलयं रक्षसः रावणात् भीतैः अनिमिषैर्देवैः आहृतानां स्थापितानाञ्च मन्दाराणां मौलिदघ्नैः चूडाप्रमाणैः अत्यन्तमधिकैरित्यर्थः मधुपरिमळैः । वासितम् ॥ ५९

तस्मिन्निति ॥ ततः तस्मिन् सुवेले चारुसौधैः रम्यप्रासादैः अवदाता शुभ्रा अतएव सिन्धोः समुद्रस्य महिते पूज्ये पुलिने सैकते राजहंसीव लीना लग्ना लङ्का।

त्वामायान्तं पवनतरलैर्या पताकापदेशैः

पक्षैरभ्युज्जिगमिषुरिव स्थास्यति श्राव्यनादा ॥ ६०

इति श्रीकवितार्किकसिंहस्य सर्वतन्त्रस्वतन्त्रस्य

श्रीमद्वेङ्कटनाथस्य वेदान्ताचार्यस्य कृतिषु

हंससन्देशे प्रथमाश्वासः ।

भवतः तव दृश्या । श्राव्यनादा या लङ्का आयान्तमागच्छन्तं त्वां पवनेन तरलैश्चञ्चलैः पताकाः वैजयन्त्यइति अपदेशः व्याजः येषान्तैः पक्षैः गरुद्भिः अभ्युज्जिगमिषुः अभ्युद्गन्तुमिच्छुरिव स्थास्यति वर्तिष्यते सा दृश्येति पूर्वेणान्वयः ॥ ६०

॥ इति हंससन्देशव्याख्यायां प्रथमाश्वासः समाप्तः ॥

॥ द्वितीयाश्वासः ॥

लीलाखेलं ललितगमनाश्चारुनादं सशिञ्जाः
भल्लाक्षं त्वां स्मरशरदृशो गौरमापाण्डुराङ्ग्यः ।
मुग्धालापं मधुरवचसो मानसार्हं मनोज्ञाः
यत्रानीतास्सुरयुवतयो रञ्जयेयुस्समक्षम् ॥ १

उग्रैश्शापैरुपहतिभिया रक्षसा दूरमुक्ताः
दग्धुं योग्या हुतवहमपि त्वत्प्रियावर्णशुद्धाः ।
उत्पश्यन्त्यो जनकतनयातेजसैव स्वरक्षां
रोधं यस्यामनुविदधते लोकपालावरोधाः ॥ २

लीलेति ॥ यत्र लङ्कायां आनीताः ललितं रम्यं गमनं यासां तथोक्ताः सशिञ्जाः भूषणध्वनिसहिताः स्मरशरवत् पद्मवत् दृशौ नेत्रे यासान्तथोक्ताः आपाण्डुराङ्ग्यः विरहधवलगात्र्यः मधुरवचसः स्वादुभाषणाः । मनोज्ञाः । सुरयुवतयः लीलया खेलं सुभगं चारुनादं रम्यध्वनिं भल्लाक्षं राजहंसं गौरं श्वेतं मुग्धालापं सुन्दरभाषणं मानसार्हं मानससरोयोग्यं मनोभोग्यं वा त्वां समक्षं प्रत्यक्षतः रञ्जयेयुः रञ्जयिष्यन्ति । परस्परसाम्यात्त्वाम्मानयिष्यन्तीतिभावः । सा नगरी दृश्येति पूर्वेणान्वयः ॥ १

उग्रैरिति ॥ उग्रैः शापैः उपहतिभिया दोषभीत्या रक्षसा रावणेन दूरमुक्ताः हुतवहं अग्निमपि दग्धुं योग्याः तव प्रियायाः हंस्याइव शुद्धः (कान्तविरहात्) धवलः वर्णः येषान्तथोक्ताः । 'आहिताग्न्यादित्वात्परनिपातः' । जनकतनयायाः सीतायाः तेजसैव पातिव्रत्यशक्त्यैव स्वेषां रक्षां रक्षणं उत्पश्यन्तः उत्प्रेक्षमाणाः लोकपालानां दिक्पालानां अवरोधाः अन्तः पुरस्त्रियः यस्यां लङ्कायां रोधं उपरोधं अनुविदधते अनुकुर्वते ॥ २

अध्यासीना बहुमणिमयं तुङ्गशृङ्गं सुवेलं
दिक्पालेषु प्रथितयशसा रक्षसा रक्ष्यमाणा ।
अग्रे मेरोरमरनगरीं या परिष्कारभूम्ना
त्वाहूयेव ध्वजपटमयानग्रहस्तान्धुनोति ॥ ३

काले यस्यां व्यपगतघने त्वद्विहारोचितेऽस्मिन्
चन्द्रालोकैर्विलुलितधियां शर्वरीगर्वहासैः ।
स्वर्गस्त्रीणां विरहजनितं बाष्पमुद्वेलयन्त्यो
निःष्यन्दन्ते सलिलकणिकाश्चन्द्रकान्तस्थलीनाम् ॥ ४

भासा तादृक्परिणतिजुषा मैथिलीशोकवह्ने-
र्भस्मीभूतां पवनतनयस्नेहिना पावकेन ।

अधीति ॥ बहुमणिमयं अनेकरत्नप्रचुरं तुङ्गशृङ्गं उन्नतशिखरं सुवेलं सुवेल-पर्वतं अध्यासीना अधिष्ठिता तत्र स्थितेत्यर्थः । दिक्पालेषु प्रथितं प्रसिद्धं यशः यस्य तेन रक्षसा रावणेन रक्ष्यमाणा परिष्कारस्य अलङ्कारस्य भूम्ना आधिक्येन (युक्ताच) या लङ्का सुमेरोः मेरुपर्वतस्य अग्रे उपरि (स्थितां) अमरनगरीं अमरावतीं आहूय स्पर्धांकृत्वा ध्वजपटमयान् पताकारूपान् अग्रहस्तान् धुनोतीव कम्पयतीव ॥ ३

काल इति ॥ यस्यां लङ्कायां व्यपगतघने अपगतमेघे तव विहारस्य उचिते योग्ये अस्मिन् काले शरत्काले शर्वर्या रात्र्या गर्वेण (कृतैः) हासैरिवस्थितैः चन्द्रस्य आलोकैः प्रकाशैः विलुलितधियां क्षुभितचित्तानां स्वर्गस्त्रीणां विरहेण जनितं बाष्पं अश्रु उद्वेलयन्त्यः अधिकंकुर्वत्यः चन्द्रकान्तस्थलीनां चन्द्रकान्तरत्न-शिलाप्रदेशानां सलिलकणिकाः जलबिन्दवः निःष्यन्दन्ते स्रवन्ति ॥ ४

भासेति ॥ मैथिल्याः सीतायाः शोकवह्नेः दुःखाग्नेः तादृशीं यथार्थाग्नि-रूपां परिणतिं परिणामं जुषते गच्छतीति तथोक्तस्तेन पवनतनयस्नेहिना हनुमत्स-खेन पावकेन अग्निना भासा तेजसा भस्मीभूतां भस्मतयापरिणतां तां लङ्कां अन्तः

अन्तस्त्रासादवहितधियस्संविधास्यन्त्यवश्यं
प्रत्यादिष्टप्रथमरचनं विश्वकर्मादयस्ताम् ॥ ५

मध्ये तस्या निशिचरपतेस्सद्म रुद्धान्तरिक्षं
युग्मं नेयैर्दिवि सुमनसां सेव्यमानं विमानैः ।
कारागारं विबुधसुदृशां वीक्षमाणो विचित्रं
शोकप्रीतिव्यतिकरवर्तीं वक्ष्यसे चित्तवृत्तिम् ॥ ६

ईषत्कोपाच्चकितपवनामिन्दुसन्दिग्धसूर्यां
नित्योदारामृतुभिरखिलैर्निष्कुटे वृक्षवाटीं ।
सीताशोकज्वलनसहजैस्तत्र दीप्तामशोकै-
रापद्येथाः प्रथमलुलितामाञ्जनेयप्रचारैः ॥ ७

मनसि त्रासात् रावणभीत्या अवहितधियः सावधानमतयः विश्वकर्मादयः प्रत्या-दिष्टा तिरस्कृता प्रथमरचना पूर्वसृष्टिर्यस्मिन्कर्मणितद्यथाभवतितथा संविधा-स्यन्ति सम्यक्करिष्यन्ति ॥ ५

मध्य इति ॥ तस्याः लङ्कायाः मध्ये रुद्धान्तरिक्षं अवरुद्धगमनं युग्मं मन्दोदरीरावणात्मकं द्वन्द्वं दिवि स्वर्गे नेयैः नेतुं अर्हैः सुमनसां देवानां विमानैः सेव्यमानं विबुधसुदृशां देवस्त्रीणां कारागारं बन्दीगृहं विचित्रं निशिचरपतेः राव-णस्य सद्म गृहं वीक्षमाणः पश्यन् त्वं शोकप्रीत्योः व्यतिकरः सम्पर्कः तद्वर्तीं चित्त-वृत्तिं वक्ष्यसे धारयिष्यसि ॥ ६

ईषादिति ॥ तत्र रावणगृहे ईषत्कोपात् (रावणस्य) स्वल्पकोपात् चकितः भीतः पवनः यस्यान्तां इन्दुः (निस्तेजस्कतया) चन्द्रः इति सन्दिग्धः शङ्कितः सूर्यः यस्यान्तां अखिलैः समस्तैः ऋतुभिः वसन्ताद्यैः नित्यं उदारां समृद्धां सीतायाः शोकज्वलनेन दुःखाग्निना सहजैः सहोत्पन्नैः मित्रैरित्यर्थः । अशोकैः तदाख्यवृक्षैः दीप्तां विराजमानां आञ्जनेयस्य हनुमतः प्रचारैः सञ्चारैः प्रथमं लुलितां मर्दितां निष्कुटे गृहोद्याने वृक्षवाटीं तरुपङ्क्तिं आपद्येथाः भजस्व ॥ ७

तस्यामन्यैर्वियति विहगैस्सार्धमानन्दनिघ्नै-
स्स्थाने स्थाने निहितनयनो वर्तयन्मण्डलानि ।
द्रक्ष्यस्येकां जनकदुहितुस्सौम्य दुर्जातबन्धुं
न्यस्ताकल्पां क्वचन विटपे शिंशुपां सान्द्रशाखाम् ॥ ८

मूले तस्याः किमपि सवनक्षेत्रसंस्कारजातं
यत्र क्वापि स्थितमपि सखे त्रासहीनं महिम्ना ।
काले तस्मिन्कथमपि मया वीर्यशुल्केन लब्धं
दृश्यं तत्ते दिनकरकुलद्योतकं दिव्यरत्नम् ॥ ९

तस्यामिति ॥ हे सौम्य हंस तस्यां वृक्षवाटिकायां आनन्दनिघ्नैः सन्तोषपरवशैः अन्यैः विहगैः पक्षिभिः सार्धं सह वियति आकाशे मण्डलानि परिभ्रमणानि वर्तयन् कुर्वन् स्थानेस्थाने निहिते न्यस्ते नयने नेत्रे येन तथोक्तश्च सन् जनकदुहितुः सीतायाः दुर्जाते व्यसने बन्धुं क्वचन विटपे एकस्यां शाखायां न्यस्ताकल्पां विनिहितभूषणां सान्द्रशाखां निबिडस्कन्धां एकां अद्वितीयां शिंशुपाख्यवृक्षं द्रक्ष्यसि ॥ ८

तस्याः मूले सीतारत्नं तव दृश्यमित्याह—मूल इति ॥ भोसखे तस्याः शिंशुपायाः मूले किमपि अनिर्वचनीयं सवनक्षेत्रस्य यागभूमेः संस्कारेण हलेन दारणेन जातं उत्पन्नं यत्र क्वापि स्थितमपि महिम्ना माहात्म्येन प्रकाशेन च त्रासेन भयेन मणिदोषेण च हीनं रहितं मया तस्मिन् काले यागसमये कथमपि प्रयासतः वीर्यशुल्केन शौर्यरूपणेन लब्धं दिनकरकुलस्य सूर्यवंशस्य द्योतकं प्रकाशकं तत् उपनिषत्प्रसिद्धं दिविभवं दिव्यं श्रेष्ठं रत्नं सीतारूपस्त्रीरत्नं ते तव दृश्यं द्रष्टुं योग्यं भवति ॥ ९

सा मे दृष्टिश्शफरनयना सन्नतभ्रूस्सुकेशी
तन्वी तुङ्गस्तनभरनता तप्तजाम्बूनदाभा ।
बाला युष्मत्प्रतिमगमना वेदिमध्या वराङ्गी
शृङ्गाराख्यं निधिमधिगता श्रेयसी देवतेव ॥ १०

सा ते यावन्नयनपदवीं याति मोहालसा वा
सन्देशं वा मदुपगतये श्रावयन्ती शकुन्तान् ।
अत्यासन्नप्रियवचनतां सूचयद्भिर्निमित्तै-
रेतामश्रुस्थगितनयनं वीक्षमाणा दिशं वा ॥ ११

आकल्पान्वा सविधविहितानालपन्ती विमोहा-
दङ्गस्पर्शो रघुकुलपतेस्स्मर्यते वा नवेति ।

सीतां वर्णयति— सेति ॥ शफरनयना मीनाक्षी सम्यङ्नतभ्रूः सुकेशी शोभनकेशा तन्वी कृशा तुङ्गयोरुन्नतयोः स्तनयोर्भरेण नता नम्रा तप्तस्य जाम्बूनदस्य कनकस्य आभेव आभा शोभा यस्यास्तथोक्ता बाला तरुणी युष्मत्प्रतिमं युष्मत्सदृशं गमनं यस्यास्तथोक्ता वेद्यां गवेदेर्मध्यमिवमध्यंयस्यास्सा वराङ्गी उत्कृष्टावयवा अतएव शृङ्गाराख्यं निधिं अधिगता प्राप्ता श्रेयसी अतिशयेन प्रशस्या देवतेव स्थिता सा सीता मे मम दृष्टिर्नयनं तद्वत्प्रेमपात्रमिति भावः ॥ १०

सीताया अवस्थां वर्णयति—सेति ॥ सा सीता ते तव यावत् नयनयोः पदवीं मार्गं विषयमिति यावत् याति प्राप्नोति (तावत्कालं) मोहेन मूर्छया अलसाश्रान्तावा मम उपगतये समीपागमनाय शकुन्तान् पक्षिणः सन्देशं श्रावयन्ती वा अत्यासन्नं प्रियस्य वचनं यस्यास्तस्याभावस्तत्ता तां सूचयद्भिः प्रकाशयद्भिः निमित्तैश्शकुनैः अश्रुभिः स्थगिते आच्छादिते नयने यस्मिन्कर्मणि तद्यथा भवति तथा एतां दिशं वीक्षमाणावा (स्यात्) ॥ ११

आकल्पानिति ॥ सविधे समीपे निहितान् निक्षिप्तान् आकल्पान् भूषणानि प्रति रघुकुलपतेः अङ्गस्पर्शः स्मर्यतेवा नवेति विमोहात् आलपन्ती भाषमाणा

ध्यायन्ती वा चिरविरहितानेकशय्याविहारान्
तस्या नूनं नियतिजनिता तादृशी कालयात्रा ॥ १२

शुद्धामिन्दोश्श्वपचभवने कौमुदीं विस्फुरन्ती-
मानीतां वा विषतरुवने पारिजातस्य शाखाम् ।
सूक्तिं रम्यां खलपरिसरे सत्कवेः कीर्त्यमानां
मन्ये दीनां निशिचरगृहे मैथिलस्यात्मजाताम् ॥ १३

वर्षाकीर्णामिव कमलिनीं व्याहतार्थामिवोक्तिं
पङ्काश्लिष्टामिव बिसलतां पत्यपेतामिवेभीं ।
मेघच्छन्नामिव शशिकलां विघ्नरुद्धामिवाशां
व्याघ्रोपेतामिव मृगवधूं भूतले ज्यामिवास्ताम् ॥ १४

चिरद्विरहितान् एकस्यां शय्यायां तल्पे विहारान् क्रीडाः ध्यायन्तीवा (सासीता-स्यात्) तस्याः सीतायाः तादृशी कालयात्रा कालस्थितिः नियतेर्दैवात् जनिता उत्पन्ना नूनम् ॥ १२

शुद्धामिति ॥ निशिचरस्य रावणस्य गृहे दीनां विषण्णां मैथिलस्यात्मजां सीतां श्वपचस्य श्वपाकस्य भवने गृहे विस्फुरन्तीं प्रकाशमानां शुद्धां इन्दोः चन्द्रस्य कौमुदीं वा ज्योत्स्नामिव (वा इवार्थे) विषतरुवने आनीतां पारिजातस्य शाखांवा लतामिव खलपरिसरे दुष्टसमीपे कीर्त्यमानां रम्यां सत्कवेः सूक्तिंवा काव्यमिवच मन्ये ॥ १३

वर्षेति ॥ वर्षेण वृष्ट्या आकीर्णां कमलिनीं पद्मिनीमिव व्याहतार्थां परस्परविरुद्धार्थां उक्तिं वाचमिव पङ्कैः कर्दमैः आश्लिष्टां आलिप्तां बिसलतां मृणालीमिव पत्यपेतां पतिवियुक्तां इभीं करिणीमिव मेघेन च्छन्नामावृतां शशिनश्चन्द्रस्य कलामिव विघ्नेन अन्तरायेण रुद्धां प्रतिहतां आशां वाञ्छामिव व्याघ्रेण उपेतां सहितां शशवधूमिव वीतलज्जां कुलाङ्गनालङ्कारभूतलज्जारहितां इष्टां आर्यामिवच (मन्ये) ॥ १४

स्मृत्वा पूर्वं स्मरशरभये मत्परिष्वङ्गरक्षा-
माश्लिष्यन्तीमलसवलितैरङ्गकैर्मातरं स्वाम् ।
आकल्पेऽपि श्रममधिगतैरङ्गरागेऽपि खिन्नै-
रक्षाम्यद्भिः स्मृतिमपि मुहुस्सौकुमार्यातिरेकात् ॥ १५

भूयोभूयः करसरसिजे न्यस्य रोमाञ्चिताङ्गीं
मौळौ चूडामणिविरहिते निर्विशन्तीं निधाय ।
अन्तस्तापादधिगतरुजोरादरादर्पयन्तीं
पर्यायेण स्तनकलशयोरङ्गुळीयं मदीयम् ॥ १६

अम्बातुल्या सुचरितफलं दिव्यमालेपनं प्राक्
अङ्गेष्वस्याः स्थिरमनुगुणं यद्वितेनेऽनसूया ।

स्मृत्वेति ॥ पूर्वं स्मरशरभये मन्मथबाणभयेसति मन्मथविकारेसतीत्यर्थः मत्परिष्वङ्गं मदालिङ्गनमेव रक्षां स्मृत्वा अलसेन आलस्येन अशक्त्या वलितैर्मन्दंचलद्भिः आकल्पे भूषणधारणेपि श्रमं अधिगतैः प्राप्तैः अङ्गरागे चन्दनादिलेपनेऽपि खिन्नैः दुःखितैः सौकुमार्यस्य मृदुत्वस्य अतिरेकात् अतिशयात् मुहुः स्मृतिमपि अक्षाम्यद्भिः असहमानैः अङ्गकैः अनुकम्प्यावयवैः स्वां मातरं भूमिं आश्लिष्यन्तीं भूमौ पतित्वा मूर्छितामित्यर्थः । कुलकमुत्तरश्लोकैस्सह ॥ १५

भूय इति ॥ भूयोभूयः पुनःपुनः मदीयं अङ्गुलीयं ऊर्मिकां करसरसिजे पाणिपद्मे न्यस्य निधाय अतएव रोमाञ्चिताङ्गीं पुलकिताङ्गीं चूडामणिविरहिते मौळौ शिरसि निधाय निर्विशन्तीं सुखमनुभवन्तीं अन्तः मनसि (विरहजन्यात्) तापात् अधिगतरुजोः प्राप्तरोगयोः स्तनकलशयोः कुम्भसदृशकुचयोः विपर्ययेण अनुक्रमेण आदरात् स्नेहात् अर्पयन्तीं निदधतीं ॥ १६

अम्बेति ॥ अम्बया मात्रा तुल्या सदृशी अनसूया अत्रिपत्नी सुचरितस्य स्वतपसः फलं फलभूतं दिव्यं अनुगुणं अनुकूलं स्थिरं दीर्घकालस्थायि यत् आले-

धाराकारैः स्तनकलशयोरापतद्भिस्समन्ता-
त्सन्तापोष्णैस्तदनुबहुळैरश्रुभिः क्षाळयन्तीम् ॥ १७

अग्राह्यत्वाद्विषमयमितं केशहस्तं मया प्राक्
आबिभ्राणां तनुपरिमळश्रद्धयेवावकीर्णम् ।
अर्चाहेतोर्भुवि रतिपतेरप्सरोभिर्विमुक्ताम्
अन्वग्यातामिव सुरतरोर्मञ्जरीं चञ्चरीकैः ॥ १८

आनीतं यत्त्वरितमचलादुत्तरीयं प्लवङ्गै-
रस्याकारैस्सदृशमभितस्त्वत्प्रियारूपचिह्नम् ।
बालादित्यद्युतिसहचरं चारुवासो वसानां
सन्ध्यारागव्यतिकरवतीं चन्द्रलेखामिवान्याम् ॥ १९

पनं अङ्गरागं प्राक् पूर्वं अस्याः सीतायाः अङ्गेषु वितेने चकार । धाराकारैः वर्षधारासदृशैः स्तनकलशयोः समन्तात् परितः आपतद्भिः सन्तापेन उष्णैः बहुलैः अधिकैः अश्रुभिः तदनु अनन्तरं तत् आलेपनं क्षालयन्तीं परिमार्जयन्तीम् ॥ १७

अग्राह्यत्वादिति ॥ प्राक् विरहात्पूर्वं मया अग्राह्यत्वात् बाहुल्येनहेतुना ग्रहीतुमशक्यत्वात् विषमं असमीचीनंयथातथा यमितं बद्धं केशहस्तं कचसमूहं तनोः शरीरस्य परिमळे श्रद्धयेव आशयेव अवकीर्णं आबिभ्राणां धारयन्तीं अतएव भुवि रतिपतेर्मन्मथस्य अर्चाहेतोः पूजार्थं अप्सरोभिः विमुक्तां चञ्चरीकैः भ्रमरैः अन्वक् अनुसृत्य पश्चात् यातां सुरतरोः पारिजातस्य मञ्जरीं वल्लरीमिवस्थिताम् ॥१८

आनीतमिति ॥ प्लवङ्गैः कपिभिः अचलान्मतङ्गपर्वतात् यत् उत्तरीयं त्वरितं शीघ्रं आनीतं । अभितः परितः तव प्रियायाः राजहंस्याः रूपं आकृतिः चिह्नं लाञ्छनं यस्य तथोक्तं अस्य एतदुत्तरीयस्य आकारैः सदृशं बालादित्यस्य द्युतेः कान्तेः सहचरं समानं चारु रम्यं वासः वस्त्रं उत्तरीययुग्मेऽन्यतरदित्यर्थः । वसानां धारयन्तीं अतएव सन्ध्यारागेण व्यतिकरवतीं मिश्रां अन्यां चन्द्रलेखामिव-स्थिताम् ॥ १९

वक्तुं मार्गं किल वसुमतीं जग्मुषस्तत्पदाब्जात्
मञ्जीरस्य त्वदुपमरुतेर्दक्षिणस्यास्य तुल्यम् ।
अङ्कारूढे चरणकमले मत्करेणोपधेयं
वामं शाखाशिखरनिहितं वीक्ष्य गाढं विषण्णाम् ॥ २०

अङ्गैर्म्लायत्किसलयसमैरुज्झिताकल्पपुष्पैः
गाढाश्लिष्टां वपुषि विमले बिम्बिताभिर्लताभिः ।
सन्तापोष्णश्वसनपरुषच्छायया किञ्चिदूनां
बन्दीभूतां निशिचरगृहे नन्दनस्येव लक्ष्मीम् ॥ २१

चेतोवृत्तिं शमयति बहिस्सार्वभौमे निरोधे
मय्येकस्मिन्प्रणिहितधियं मान्मथेनागमेन ।

वक्तुमिति ॥ मार्गं वक्तुं किल वक्तुमिव तस्याः पदाब्जात् वसुमतीं भूमिं अधिजग्मुषः प्राप्तस्य त्वदुपमरुतेः त्वत्सदृशध्वनेः दक्षिणस्य अस्य मञ्जीरस्य नूपुरस्य तुल्यं अङ्कं उत्सङ्गं आरूढे चरणकमले मम करेण उपधेयं भूषयितुं योग्यं शाखाशिखरे निहितं वामं सव्यं मञ्जीरं वीक्ष्य गाढं अत्यन्तं विषण्णां दुःखिताम् ॥

अङ्गैरिति ॥ उज्झिताकल्पपुष्पैः त्यक्तभूषणकुसुमैः त्यक्तभूषणभूतपुष्पैश्च । म्लायत्किसलयसमैः म्लानपल्लवसदृशैः म्लानसमस्तपल्लवैश्च । अङ्गैरवयवैर्युक्तां । विमले वपुषि शरीरे । बिम्ब आसां सञ्जात बिम्बिताः प्रतिबिम्बिताः ताभिः लताभिः । गाढं आश्लिष्टां । सन्तापादुष्णेन श्वसनेन निश्वासवायुना वायुनाच । परुषा या च्छाया कान्तिः तया । किञ्चिदूनां पूर्वावस्थातः न्यूनां अतएव निशिचरस्य रावणस्य गृहे । बन्दीं कारावासं भूतां प्राप्तां । नन्दनस्य स्वर्गोद्यानस्य । लक्ष्मीमिव स्थिताम् ॥ २१

चेत इति ॥ सार्वभौमे सर्वभूमौ विदिते निरोधे इन्द्रियनिग्रहे कर्तरि बहिः बाह्यविषयां चेतसः मनसः वृत्तिं व्यापारं शमयति सति । मयि एकस्मिन्

अभ्यस्यन्तीमनितरजुषो भावनायाः प्रकर्षात्
स्वान्तेनान्तर्विलयमृदुना निर्विकल्पं समाधिम् ॥ २२

शून्या दृष्टिः श्वसितमधिकं मीलितं वक्त्रपद्मं
धाराकारं नयनसलिलं सानुबन्धो विलापः ।
इत्थं दैन्यं किमपि विधिना दुर्निवारेण नीता
सा मे सक्ता तनुतरतनुस्तप्यते नूनमन्तः ॥ २३

दृष्ट्वा तस्यास्त्वमपि करुणां तादृशीं तामवस्थां
शक्ष्यस्यन्तः स्वयमुपनतं शोकवेगं न सोढुम् ।

मय्येव प्रणिहितधियं न्यस्तमनसं । अनितरजुषः मामेव भजन्त्याः भावनायाः ध्यानानुवृत्त्याः प्रकर्षात् उत्कर्षात् अन्त अन्तरात्मनि विलयेन आसक्त्या मृदुना स्वान्तेन मनसा निर्विकल्पं निष्कण्टकं समाधिं योगं मान्मथेन कामसम्बन्धिना आगमेन शास्त्रेण अभ्यस्यन्तीं । परिचिन्वतीं । मन्य इति पूर्वेणान्वयः ॥ २२

सीतायास्तादृशीमवस्थां स्मृत्वा मम मनस्तप्यत इत्याह—शून्येति ॥ दृष्टिः शून्या वीक्षणं विषयग्रहणाचतुरं श्वसितं उच्छ्वासः अधिकं वक्त्रपद्मं मीलितं मुकुलितं नयनसलिलं धाराकारं विलापः प्रलापः सानुबन्धः अनुस्यूतः । तनुतरतनुः अत्यन्तकृशशरीरा मे सक्ता प्रीतिमती सा सीता दुर्निवारेण प्रतिरोद्धुमशक्येन विधिना दैवेन इत्थं एवं किमपि दैन्यं दीनत्वं नीता प्रापिता नूनमिति अन्तः मम मनः तप्यते दूयते ॥ २३

रावणव्यतिरिक्ताः सर्वेऽपि तदवस्थां दृष्ट्वा कथं दयां न कुर्वन्तीत्याह—दृष्ट्वेति ॥ त्वमपि तस्याः सीताया करुणां दीनां तादृशीं तामवस्थां दृष्ट्वा अन्तः मनसि स्वयं उपनतं आगतं शोकस्य वेगं सोढुं न शक्ष्यसि समर्थो न भविष्यसि क्रव्यादानां मांसभुजां (राक्षसानां पक्षिणाञ्च मध्ये) दशवदनवत् रावणवत्

क्रव्यादानां दशवदनवत् क्वापि जातावजाताः
नालम्बन्ते कथमिव दयां निर्मलत्वोपपन्नाः ॥ २४

नेदीयस्यामधिगतरसो दीर्घिकायां निकामं
संवेशेन श्रममपनयन् शर्वरीं यापयेथाः ।
इत्थं निद्रासमयमुचितं वीक्ष्य नक्तंचरीणां
प्रत्यूषे त्वं प्रणयमधुरां श्रावयिष्यन्मदुक्तिम् ॥ २५

शीतैरध्वश्रमविनयनैस्सेवितो गन्धवाहै-
स्सुप्तः स्वैरं पुळिनशयने स्वन्तरे चन्द्रपादैः ।
क्रीडागीतैः कमलमुकुले लीयतां षट्पदानां
कार्याकाङ्क्षी कलयतु भवान् राजहंस प्रबोधम् ॥ २६

क्वापि जातौ कुत्सितयोनौ अजाताः अनुद्भूताः निर्मलत्वेन उपपन्ना युक्ताः कथमिव दयां नालम्बन्ते नगृह्णन्ति ॥ २४

नेदीयस्यामिति ॥ नेदीयस्यां अत्यन्तसमीपस्थितायां दीर्घिकायां सरसि अधिगतरसः पीतरसः प्राप्तप्रीतिर्वा निकामं भृशं संवेशेन सुखस्थित्या श्रमं अपनयन् अपाकुर्वन् नक्तञ्चरीणां राक्षसीनां उचितं योग्यं निद्रासमयं वीक्ष्य प्रत्यूषे प्रातःकाले प्रणयेन प्रीत्या मधुरां रम्यां मम उक्तिं वाक्यं इत्थं वक्ष्यमाणप्रकारेण श्रावयिष्यन् श्रोत्रविषयंकारयिष्यन् त्वं शर्वरीं रात्रिं यापयेथाः गमय ॥ २५

शीतैरिति ॥ भो राजहंस अध्वश्रमविनयनैः मार्गायासनिवर्तकैः शीतैः गन्धवाहैः वायुभिः सेवितः वीजितः चन्द्रस्य पादैः किरणैः स्वन्तरे शोभनान्तरालयुक्ते पुलिनशयने सैकतरूपतल्पे स्वैरं यथेच्छं सुप्तः कार्याकांक्षी भवान् कमलमुकुले लीयतां लग्नानां षट्पदानां भ्रमराणां क्रीडागीतैः लीलागानैः प्रबोधं कलयतु करोतु ॥ २६

तामारूढश्चलकिसलयां शिंशुपां स्वैकलक्ष्यो
मन्दीकुर्वन्मनसिजधनुर्घोषतीव्रं निनादम् ।
मोहादीषन्मुषितमनसं बोधय प्रेयसीं मे
रम्यामादौ रघुजनकयोर्वर्णयन्वंशकीर्तिम् ॥ २७

पत्युर्देवि प्रणयसचिवं विद्धि दीर्घायुषो मां
जीवातुं ते दधतमनघं तस्य सन्देशमन्तः ।
शूराणां यश्शरदुपगमे वीरपत्नीवराणां
संमानार्हं समयमुचितं सूचयेत्कूजितैस्स्वैः ॥ २८

मत्प्रस्तावप्रवणमथ सा मैथिली मानयेत्त्वां
म्लानं शोकाद्वदनकमलं मन्दमुन्नम्य भीरुः ।

तामिति ॥ चलकिसलयां चञ्चलपल्लवां तां शिंशुपां आरूढः स्वया स्वीयया एकया सीतयैव लक्ष्यः दृश्यः मनसिजस्य मन्मथस्य धनुष घोषवत् तीव्रं गाढं प्रणादं शब्दं मन्दीकुर्वन् अल्पतयाकुर्वन् मोहात् ईषत् किञ्चित् मुषितमनसं अपहृतचित्तां मे प्रेयसीं अत्यन्तप्रियां सीतां आदौ रम्यां रघुजनकयोः वंशकीर्तिं वर्णयन्नसन् बोधय प्रबुद्धांकुरु ॥ २७

पत्युरिति ॥ भोदेवि यः (हंसः) शरदः शरत्कालस्य उपगमे आगमे वीरपत्नीवराणां शूराणां सम्मानार्हं उचितं युद्धयोग्यं समयं कालं स्वैः स्वीयैः कूजितैः शब्दैः सूचयेत् ज्ञापयेत् तं मां ते तव अनघं निर्दोषं जीवातुं जीवनौषधं तस्य रघुपतेः सन्देशं वाचिकं अन्तः मनसि दधतं धारयन्तं दीर्घायुषः तव पत्युः प्रणयसचिवं सखायं विद्धि जानीहि ॥ २८

मदिति ॥ अथ भीरुः भीतियुक्ता सा मैथिली मम प्रस्तावे कथायां प्रवणं कृताभिनिवेशं त्वां शोकात् म्लानं ग्लानं वदनकमलं मन्दं शनैः उन्नम्य ऊर्ध्वं कृत्वा अन्तः मनसि तोषात् सन्तोषात् अमृतस्य लहर्या प्रवाहेण लब्धं सब्रह्मचर्यं

अन्तस्तोषादमृतलहरीलब्धसब्रह्मचर्यै-
रम्भोजानामुषसि मिषतामन्तरङ्गैरपाङ्गैः ॥ २९

पश्यन्ती सा रघुपतिवधूस्त्वामशेषावदातं
प्रत्याश्वासादधिगतरुचिः प्राक्तनीवेन्दुलेखा ।
मत्सन्देशे तदनु सुमुखी सावधाना भवित्री
किं न स्त्रीणां जनयति मुदं कान्तवार्तागमोऽपि ॥ ३०

पश्चादेवं कथय भवतीभागधेयेन जीवन्
कल्याणीं त्वां कुशलमनघः कोसलेन्द्रोऽनुयुङ्क्ते ।
येषु श्रेयो भवति नियतं तानि सर्वाणि सन्तो
लक्ष्म्या देव्यास्तव च भुवने लक्षणान्यामनन्ति ॥ ३१

समानव्रतं यैस्तथोक्तैः उषसि प्रातः मिषतां विकसतां अम्भोजानां पद्मानां अन्तरङ्गैः आप्तैः अपाङ्गैः वीक्षणैः मानयेत् पूजयेत् ॥ २९

पश्यन्तीति ॥ अशेषतः अन्तर्बहिः अवदातं शुद्धं त्वां पश्यन्ती रघुपते र्दशरथस्य वधूः स्नुषा सा सीता प्राक्तनी पूर्वपक्षभवा इन्दोश्चन्द्रस्य लेखेव प्रत्याश्वासात् आश्वासनात् अधिगता प्राप्ता रुचिः कान्तिर्यया तथोक्ता सती तदनु सुमुखी प्रसन्नमुखी मम सन्देशे सावधाना जागरूका च भवित्री भविष्यन्ती (भविष्यतीत्यर्थः) तथाहि कान्तस्य प्रियस्य वार्तायाः आगमः आगमनमपि स्त्रीणां मुदं सन्तोषं नजनयतिकिम् ॥ ३०

पश्चादिति ॥ पश्चात् एवं कथय भवत्याः तव भागधेयेन जीवन् अनघः कोसलेन्द्रः रामः कल्याणीं नित्यमङ्गलां त्वां कुशलं अनुयुङ्क्ते पृच्छति सन्तः महान्तः भुवने येषु लक्षणेषु सत्सु नियतं नियमेन श्रेयः शुभं भवति तानि सर्वाणि लक्षणानि देव्या लक्ष्म्याः तवच लक्षणानि आमनन्ति वदन्ति ॥ ३१

यस्या यस्मिन् व्यवधिरभवद्भूषणालेपनादि-
नीतामेनां नियतिविभवादन्तरीपं दवीयः ।
प्रत्यासीदन्निव नयनयोर्वर्त्मनि स्थापयित्वा
स त्वामेवं वदति कुशली देवि सख्या मुखेन ॥ ३२

वेलातीतप्रणयविवशं भावमासेदुषोर्नौ
भोगारम्भे क्षणमिव गता पूर्वमालिङ्गनाद्यैः ।
सम्प्रत्येषा सुतनु शतशः कल्पनासङ्गमैस्तैः
चिन्तादीर्घैरविशकलिता शर्वरी नापयाति ॥ ३३

उद्दामैस्ते कुचकलशयोरूष्मभिर्निर्जितेन
छिद्रं लब्ध्वा विरहसमये तत्क्षणादुन्नतेन ।

यस्या इति ॥ भोदेवि (पूर्वं) यस्या (सीतायाः) यस्मिन् (रघुनाथे) भूषणालेपनादिः आभरणधारणचन्दनलेपनादिः व्यवधिः व्यवधानं अभवत् (इदानीं) एवं नियतेर्दैवस्य विभवात् माहात्म्यात् दवीयः दूरतरं अन्तरीपं द्वीपं नीतां (तां) त्वां कुशली रामः प्रत्यासीदन्निव समीपङ्गतइव नयनयोः वर्त्मनि मार्गे त्वां स्थापयित्वा सख्या मुखेन मित्ररूपमन्मुखेन एवं वक्ष्यमाणप्रकारेण वदति ॥ ३२

वेलेति ॥ भोसुतनु शोभनगात्रि वेलां मर्यादां अतीतेन अतिक्रान्तेन प्रणयेन स्नेहेन विवशं परवशं भावं अभिप्रायं आसेदुषोः प्राप्तवतोः नौ आवयोः भोगस्य आरम्भे आलिङ्गनाद्यैः पूर्वं विरहात्पूर्वं क्षणमिव या शर्वरी रजनी गता सम्प्रति अद्य चिन्तया दीर्घैः शतशः अनेकैः तैः तादृशैः कल्पनासङ्गमैः सङ्कल्पकल्पितसम्भोगैः अविशकलिता अशिथिला एषा शर्वरी नापयाति नगच्छति ॥ ३३

उद्दामैरिति ॥ ते तव कुचकलशयोः उद्दामः उत्कटैः ऊष्मभिः औष्ण्यैः निर्जितेन विजितेन विरहसमये छिद्रं अवकाशं लब्ध्वा तत्क्षणात् तदानीमेव उन्न-

कुन्दामोदैस्सुरभितदिशा गन्धवाहेन दैन्यं
सम्प्राप्तोऽहं सह सरसिजैस्त्वन्मुखाम्भोजमित्रैः ॥ ३४

माध्वीदिग्धैर्विरहिवनितास्वादलुब्धैरमोघै-
रावृण्वन्तं कुसुमधनुषश्चित्रपुङ्खैर्दिगन्तान् ।
सीतापार्श्वे न भवतु भवानित्यवोचद्वसन्तं
रामस्त्रासादनमितधनुर्मौलिना सन्नतेन ॥ ३५

पार्श्वे लोलैः परभृतकुलैर्मुक्तकोलाहलानां
मल्लीरेणुस्थगितवपुषां मन्दरं निर्गतानाम् ।
भीतेनाहं भ्रमरपटलीशृङ्खलासङ्कुलानां
मार्गे तिष्ठन्मलयमरुतां वारितो लक्ष्मणेन ॥ ३६

तेन कुन्दानां माघ्यपुष्पाणां आमोदैः परिमलैः सुरभितदिशा वासितदिग्भागेन गन्धवाहेन वायुना तव मुखाम्भोजस्य मित्रैः सदृशैः सरसिजैस्सह अहं दैन्यं दीनभावं सम्प्राप्तः प्राप्तोऽस्मि ॥ ३४

माध्वीति ॥ रामः माध्व्या मधुना दिग्धैः लिप्तैः विरहिणीनां वनितानां स्त्रीणां स्वादे भक्षणे लुब्धैः आशावद्भिः अमोघैः अप्रतिहतैः कुसुमधनुषः मन्मथस्य चित्रपुङ्खैः बाणैः दिगन्तान् दिग्भागान् आवृण्वन्तं आक्रामन्तं वसन्तं वसन्तकालं त्रासात् भयात् अनमितधनुः अप्रह्वीकृतचापस्सन् सम्यक् नतेन मौलिना शिरसा सीतायाः पार्श्वे भवान् नभवतु इत्यवोचत् ॥ ३५

पार्श्व इति ॥ पार्श्वे लोलैः प्रसृतैः परभृतानां कोकिलानां रवैः शब्दैः मुक्तकोलाहलानां बहिर्निस्सारितशब्दानां मल्लीनां मल्लिकानां रेणुभिः परागैः स्थगितवपुषां प्रच्छन्नशरीराणां मन्दरं मन्दतया निर्गतानां भ्रमराणां पटलीभिः समूहैरेव शृङ्खलाभिः सङ्कुलानां निबद्धानां मलयमरुतां मार्गे तिष्ठन् अहं भीतेन लक्ष्मणेन वारितः । अस्मि ॥ ३६

मन्दो वक्ष्ये किमिव जनकं किंनु योगीश्वरो मा-
मित्येवं मे सुतनु मनसो वर्तयन्ति स्म खेदम् ।
रक्ताशोके ज्वलति सविधे लाजवर्षाभिरामैः
पुष्पौघैस्त्वत्परिणयदशां व्यञ्जयन्तः करञ्जाः ॥ ३७

चेतो नैव त्यजति चपलाहेमकोणाभिधाता-
द्धीरोदात्तस्तनितजलदात्ताण्डवारम्भमिच्छन् ।
वातोन्मुक्तैः कुटजकुसुमैर्वासिते शैलशृङ्गे
रक्षःपीडारहितदयिताश्लेषधन्यो मयूरः ॥ ३८

शैलव्यक्तप्रतिविलपितां सान्द्रतापानुविद्धां
तन्वानानां नयनसलिलैर्मातरं ते सबाष्पाम् ।

मन्द इति ॥ भो सुतनु सविधे समीपे रक्ताशोके रक्ताशोकपुष्पे ज्वलति सति लाजानां वर्षैरिव अभिरामैः रम्यैः पुष्पाणां ओघैः समूहैः तव परिणयस्य विवाहस्य दशां अवस्थां व्यञ्जयन्तः सूचयन्तः करञ्जाः तदाख्यवृक्षाः मन्दः अहं जनकं मिथिलाधिपं प्रति किमिव वक्ष्ये किं वा वदामि योगीश्वरः जनकोऽपि मां किं वक्ष्यति इति एवं प्रकारेण मे मनसः खेदं दुःखं वर्तयन्तिस्म कुर्वन्तिस्म ॥ ३७

चेत इति ॥ वातेन उन्मुक्तैः अवकीर्णैः कुटजकुसुमैः गिरिमल्लिकाभिः वासिते परिमलिते शैलशृङ्गे चपलाभिः विद्युद्भिरेव हेमकोणैः स्वर्णदण्डैः अभिघातः प्रहारो यस्य तस्मात् धीरं गम्भीरं उदात्तं उन्नतं स्तनितं गर्जितं यस्य तस्मात् जलदात् मेघात् ताण्डवस्य नर्तनस्य आरम्भं इच्छन् रक्षः पीडया रहितायाः दयितायाः स्त्रियाः आश्लेषेण आलिङ्गनेन धन्यः मयूरः चेतः मनः नत्यजति तमेव मन्मनः स्मरतीति भावः ॥ ३८

शैलेति ॥ शैले पर्वते (प्रतिध्वनिव्याजेन) व्यक्तं स्पष्टं प्रतिविलपितं प्रतिप्रलापः यस्यास्तां सान्द्रेण निबिडेन तापेन अनुविद्धां युक्तां ते तव मातरं भूमिं नयनसलिलैः सबाष्पां तन्वानानां कुर्वतीनां प्रबलेन दृढेन मदनोन्मादेन काम॰

पश्यन्तीनां प्रबलमदनोन्मादपर्याकुलं मां
प्रायो जातं किमपि रुदितं व्योम्नि कादम्बिनीनाम् ॥ ३९

देहस्पर्शं मलयपवने दृष्टिसम्भेदमिन्दौ
धाम्नैकत्वं जगति भुवि चाभिन्नपर्यङ्कयोगम् ।
ताराचित्रे वियति वितर्ति श्रीवितानस्य पश्य-
न्दूरीभूतां सुतनु विधिना त्वामहं निर्विशामि ॥ ४०

प्राप्तैस्सख्यं तव नयनयोः पद्मकोशैः प्रबुद्धै-
स्सन्नाहं नस्समयनियतं साधु सन्धुक्षयन्ती ।
सेनायोग्यां सरगिमधुना दर्शयन्ती शुभाशा
सीते नूनं त्वरयति शरत्त्वत्समीपं निनीषुः ॥ ४१

कृतचित्तविभ्रमेण पर्याकुलं व्याकुलं मां पश्यन्तीनां कादम्बिनीनां मेघमालानां व्योम्नि आकाशे किमपि रुदितं रोदनं जातं अभूत् प्रायः इत्युत्प्रेक्षे ॥ ३९

देहेति ॥ भोसुतनु मलयपवने मलयमारुते देहस्य (तव) शरीरस्य स्पर्शं इन्दौ चन्द्रे दृष्टेः त्वन्मुखवीक्षणस्य सम्भेदं समागमं जगति लोके धाम्नः त्वन्निवासस्थानस्य एकत्वं अभेदं भुविच अभिन्ने एकस्मिन् पर्यङ्के खट्वायां योगं त्वत्संयोगं ताराभिः नक्षत्रैः चित्रे वियति आकाशे श्रीमतः वितानस्य (त्वत्क्रीडातलपोपरिस्थितस्य) उल्लोचनस्य वितर्ति विस्तारञ्च पश्यन् उत्प्रेक्षमाणः अहं विधिना दैवेन दूरीभुतां त्वां निर्विशामि अनुभवामि ॥ ४०

प्राप्तैरिति ॥ भो सीते तव नयनयोः सख्यं साम्यं प्राप्तैः प्रबुद्धैः विकसितैः कोशैः मुकुलैः नः अस्माकं समये शरत्काले नियतं व्यवस्थितं सन्नाहं युद्धोद्योगं साधु सम्यक् सन्धुक्षयन्ती उद्दीपयन्ती शुभाशा प्रसन्नदिक् शरत् तव समीपं निनीषुः नेतुमिच्छुः सती मां त्वरयति त्वरावन्तं करोति नूनम् ॥ ४१

तातादेशात्सपदि भरते न्यस्तराज्याभिषेकं
या मामेका वनमनुगता राजधानीं विहाय ।
तामेव त्वामुचितशयनां बाहुमध्ये मदीये
दूरे कृत्वा गुणवति मुहुर्दूयते जीवितं मे ॥ ४२

सेतुं बध्वा विपुलमचलैस्सायकैर्वा पयोधौ
कृत्वा लङ्कां स्रजमिव करे खेलतां वानराणाम् ।
अल्पीयोभिस्सुमुखि दिवसैर्योधयन्यातुधाना-
न्कर्णे शीधुं तव रचयिता लक्ष्मणश्चापघोषैः ॥ ४३

रक्षोमौळिस्तबकलवनाद्वैरबन्धे विमुक्ते
गत्वा चोर्वीं गगनपदवीस्वैरिणा पुष्पकेण ।

तातेति ॥ तातस्य पितुः आदेशात् शासनेन सपदि तत्क्षणे भरते न्यस्तः निहितः राज्याभिषेको येन तं मां या एका असहाया सीता राजधानीं विहाय वनं अनुगता । हे गुणवति । मदीये बाह्वोर्मध्ये वक्षः स्थले उचितशयनां तामेव त्वां दूरे कृत्वा मे जीवितं मुहुः दूयते दुःखं प्राप्नोति ॥ ४२

सेतुमिति ॥ भो सुमुखि पयोधौ समुद्रे अचलैः पर्वतैः सायकैः बाणैर्वा विपुलं विस्तीर्णं सेतुं बध्वा लङ्कां खेलतां क्रीडतां वानराणां करे (स्थितां) स्रजं मालामिव कृत्वा (कपिहस्तगता माला प्रशिथिला भवतीति प्रसिद्धिः) अल्पीयोभिः अत्यन्तमल्पैः दिवसैः दिनैः यातुधानान् योधयन् राक्षसैर्युद्धं कुर्वन् लक्ष्मणः चापस्य घोषैः तव कर्णे शीधुं मधु रचयिता विरचयिष्यति ॥ ४३

रक्ष इति ॥ भो देवि रक्षसः रावणस्य मौलिस्तबकानां शिरोमञ्जरीणां लवनात् कर्तनात् वैरबन्धे द्वेषपाशे विमुक्ते सति गगनपदव्यां आकाशमार्गे स्वैरिणा स्वेच्छासञ्चारिणा पुष्पकेण उर्वीं निजभूमिं गत्वा च भवतां पूज्यानां वसिष्ठादीनां (कर्तरिषष्ठी) आधिराज्ये साम्राज्ये अभिषेकात् सपदि शीघ्रं सिद्धा-

सिद्धारम्भौ सपदि भवतामधिराज्याभिषेकात्
सम्प्राप्स्यावश्चिरविरहतस्सञ्चितान्देवि भोगान् ॥ ४४

चित्ते कुर्यात्तदपि भवती यज्जनस्थानयुद्धात्
सम्प्राप्तं मां दशमुखसमान्पारयित्वा खरादीन् ।
शस्त्राघातं स्तनकलशयोरूष्मणा रोपयद्भि-
र्गाढाश्लेषैरपिहितवती गद्गदा हर्षबाष्पैः ॥ ४५

शच्याः क्लेशं क्वचनसमये तादृशं चिन्तयित्वा
स्मृत्वा देवीमचलतनयां विप्रयुक्तां शिवेन ।
रक्षात्मानं कथमपि शुभे जीवितालम्बनं मे
पत्युश्छन्दाद्व्यसनमपि हि श्लाघनीयं वधूनाम् ॥ ४६

रम्भौ (आवां) चिरं विरहतः सञ्चितान् मनसि पुञ्जितान् भोगान् सम्प्राप्स्यावः लप्स्यावहे ॥ ४४

चित्त इति ॥ दशमुखेन रावणेन समान् सदृशान् खरादीन् खरदूषणप्रभृतीन् पारयित्वा समापय्य हत्वेत्यर्थः । जनस्थानयुद्धात् सम्प्राप्तं मां हर्षबाष्पैः आनन्दाश्रुभिः गद्गदा स्वरविकारसहिता शस्त्रघातं शस्त्रक्षतिं स्तनकलशयोः ऊष्मणा औष्ण्येन रोपयद्भिः शमयद्भिः गाढाश्लेषैः दृढालिङ्गनैः अपिहितवती तिरोहितवतीति यत् तदपि भवती त्वं चित्ते मनसि कुर्यात् ॥ ४५

शच्या इति ॥ हे शुभे क्वचन समये तादृशं सोढुमशक्यं शच्याः इन्द्राण्याः क्लेशं दुःखं चिन्तयित्वा शिवेन विप्रयुक्तां विरहितां देवीं अचलतनयां उमां स्मृत्वा मे मम जीवितालम्बनं प्राणधारणहेतुं ते तव आत्मानं शरीरं कथमपि रक्ष । तथाहि । वधूनां स्त्रीणां पत्युः कान्तस्य छन्दात् अनुवर्तनात् व्यसनं दुःखमपि श्लाघनीयं प्रशंसनीयं भवति । सः त्वामेवं वदतीति पूर्वेणान्वयः ॥ ४६

अप्येतत्ते मनसि निहितं साह्यमव्याजबन्धोः
प्रत्याख्यातुं प्रभवति न खल्वानृशंस्यं त्वदीयं ।
प्रागप्येवं परिणतगुणां नैषधे वीक्ष्य वार्तां
आर्तत्राणं व्रतमिति विदुर्हन्त शुद्धात्मनां वः ॥ ४७

इत्थं हृद्यैर्जनकतनयां जीवयित्वा वचोभि-
स्सख्यं पुष्यन्दिनकरकुले दीप्यमानैर्नरेन्द्रैः ।
स्वैरं लोकान्विचर निखिलान् सौम्य लक्ष्म्येव विष्णुः
सर्वाकारैस्त्वदनुगुणया सेवितो राजहंस्या ॥ ४८

सन्दिश्यैवं सह कपिकुलैस्सेतुना लङ्घिताब्धिः
पङ्क्तिग्रीवे युधि विनिहते प्राप्य सीतां प्रतीतः ।

अनन्तरं हंसं स्तौति । अपीति ॥ अव्याजं निष्कपटं यथातथा बन्धोः ते तव मनसि निहितं एतत् साह्यं सहायत्वं त्वदीयं आनृशंस्यं आश्रितसंरक्षणं प्रत्याख्यातुं त्यक्तुमपि न प्रभवति खलु न समर्थमेव प्रागपि पूर्वमपि नैषधे नले एवं परिणतगुणां सञ्जातफलां वार्तां प्रवृत्तिं वीक्ष्य शुद्धः आत्मा मनः येषां वः युष्माकं आर्तानां पीडितानां त्राणं रक्षणं व्रतं इति विदुः विदन्ति हन्त आश्चर्ये आमन्त्रणे वा ॥ ४७

इत्थमिति ॥ भो सौम्य इत्थं जनकतनयां सीतां हृद्यैः रम्यैः वचोभिर्वार्ताभिः जीवयित्वा दिनकरस्य सूर्यस्य कुले दीप्यमानैः प्रकाशमानैः नरेन्द्रैः राजभिः सख्यं स्नेहं पुष्यन् वर्धयन् लक्ष्म्या विष्णुरिव सर्वाकारैः समस्तप्रकारैः तव अनुगुणया अनुरूपया राजहंस्या सेवितः सन् त्वं निखिलान् लोकान् समस्तभुवनेषु स्वैरं यथेच्छं विचर सञ्चर ॥ ४८

सन्दिश्येति ॥ एवं सन्दिश्य सन्देशं प्रेषयित्वा कपीनां कुलैः समूहैस्सह सेतुना लङ्घितः अतिक्रान्तः अब्धिः समुद्रो येन तथोक्तः युधि युद्धे पङ्क्तिग्रीवे

राज्यं भूयस्स्वयमनुभवन्रक्षितं पादुकाभ्यां
रामः श्रीमानतनुत निजां राजधानीं सनाथाम् ॥ ४९

विद्याशिल्पप्रगुणमतिना वेङ्कटेशेन क्लृप्तं
चिन्ताशाणोल्लिखितमसकृच्छ्रेयसां प्राप्तिहेतुं ।
सीताहंसव्यतिकरसखं रामसन्देशरत्नं
पश्यन्त्वन्तः श्रवणमनघं चक्षुरुज्जीव्य सन्तः ॥ ५०

इति श्रीकवितार्किकसिंहस्य सर्वतन्त्रस्वतन्त्रस्य
श्रीमद्वेङ्कटनाथस्य वेदान्ताचार्यस्य कृतिषु
हंससन्देशे द्वितीयाश्वासः ॥

रावणे विनिहते सति सीतां प्राप्य प्रतीतः हृष्टः पादुकाभ्यां रक्षितं राज्यं स्वदेशं भूयः स्वयं अनुभवन् रामः श्रीमान् सीतारूपलक्ष्मीयुक्तस्सन् निजां स्वीयां राजधानीं अयोध्यां सनाथां नाथसहितां अतनुत अकरोत् ॥ ४९

विद्येति ॥ विद्यासु शिल्पेषु कलासु च प्रगुणमुत्कृष्टं मनो यस्य तथोक्तेन वेङ्कटेशेन तन्नाम्ना कविना क्लृप्तं रचितं चिन्तया चिन्तनेनैव शाणेन उत्तेजनयन्त्रेण उल्लिखितं उत्तेजितं असकृत् सदा श्रेयसां कल्याणानां प्राप्तेः लाभस्य हेतुं कारणं सीताहंसयोः व्यतिकरे स्वामिभृत्यभावरूपसम्बन्धे सखायं मित्रं रामस्य (सीतां प्रति) सन्देशरूपं रत्नं सन्तः अनघं निर्दोषं चक्षुः ज्ञानचक्षुः उज्जीव्य आश्रित्य अन्तश्श्रवणं पश्यन्तु कर्णाभ्यां शृण्वन्त्वित्यर्थः ॥ ५०

॥ इति हंससन्देशव्याख्यायां द्वितीयाश्वासः समाप्तः ॥

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॥ नामावळीसहितस्तोत्रादीनि ॥

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नारायणकवचम्	०	२
आदित्यहृदयम्	०	२
दक्षिणामूर्तिस्तोत्रम्	०	२
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॥ श्रीमद्वाल्मीकिरामायणम् ॥

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॥ श्रीमन्महाभारतम् ॥

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॥ श्रीमद्भागवतम् ॥

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॥ संस्कृतधातुमाला ॥

(महद्भीटिकाचतुष्टयमुद्रिता.)

संस्कृतभाषाव्यवहारार्थं नित्योपयुक्तानाम् पञ्चाशत् धातूनाम् कृत्प्रत्ययादिविविधपरिनिष्ठितरूपाणि पट्टिका क्रमेण सूचितानि. संस्कृताभ्यासिनाम् बहूपयुक्तानि भवन्ति । कतिचिदेव मुद्रितानि. ॥ ... रू. १–०–०

॥ बृहत्स्तोत्ररत्नाकरः ॥

बृहत्स्तोत्ररत्नाकरः प्रथमभागः सम्पुटद्वयात्मकः प्रथमसम्पुटे (गणपति - सुब्रह्मण्य शिवस्तोत्राणि आहत्य (१०४) मूल्यं ... ३ ०

द्वितीयसंपुटात्मायं च तदितर विष्णवादिस्तोत्रभागाश्च क्रमेण मुद्रापयिष्यन्ते ॥

☞ अत्र कार्यालये द्रविडान्ध्राङ्गलभाषामयाः ग्रन्थाः सर्वेऽप्युपलभ्यन्ते ॥

वाविळ्ळ रामस्वामिशास्त्रुलु अण्ड् सन्स्,

पोस्ट् बाक्स् १३७२, २९२. एस्प्लनेड्. चेन्नपुरी. १.

NOTES

ON

HAMSASANDESA

This little lyric describes an imaginary message (Sandesa) sent by Sri Rama at Kishkindha to Sita Devi in Lanka. The poem says that when Sri Rama heard of the sad plight of his wife, through Hanuman, he was afraid lest she be driven to despair by his silence; hence the need for the message to cheer her up and make her stick to life until she was rescued. A Royal swan (Raja Hamsa) is chosen as the messenger, perhaps in imitation of the Nalopakhyana where a bird of the same species is made the messenger by the lovers, Nala and Damayanti. Royal palaces in those days had extensive pleasure gardens attached, in which there were many lotus-ponds and tanks; and the swans that frequented them were the special favourites of the ladies of the royal household. Hence, poets have loved to describe them as messengers of love between princes and princesses.

हंसः is variously derived; from हन् (गतौ), meaning the goer (from place to place), the स being considered an intruder; and from हस् (to laugh), the Anuswara being considered to be due वर्णागमः; allied to Ger. *gans*, Lat. *anser*, Gk. *khen*, mod. E. *goose*. सं पूर्वो दिश् अतिसर्जने—To send as a message; hence सन्देशः = a message sent. हंसे न्यस्तसन्देशः हंससन्देशः.

1. Like Kalidasa in his "*Megha Sandesa*", the poet here begins with वस्तुनिर्देशः and describes the despondent

mood of Sri Rama on the night previous to the sending of the message. अनघः = one devoid of sin. Such is सवितुः वंशः—the Race of the Sun, the Solar Race, to which Sri Rama belongs. (*cf.* (आदिवंशविशुद्धानां राज्ञां परमधर्मिणां। इक्ष्वाकुकुलजातानां वीराणां सत्यवादिनां—Srimad Ramayanam, Bala., 70.) मानुषत्वं मानयन् = Honouring his human state. Sri Rama, as an *avatara of Vishnu* should be above the common human feelings; yet, he was born as a human being, and wished to show the world that it was no loss of dignity to him to be subject to the feelings common to humanity; hence his despondency and sorrow. *cf:* आत्मानं मानुषं मन्ये रामं दशरथात्मजम्—Yuddha Kanda.) दीव्यतीति देवः-दिव् द्युतौ कांतौ मोदे वा—Hence देवः = the shining one, or, the blissful one, *i.e.*, a God. Here it means "the Lord" (of the Universe). श्रीमान् = (literally) one who has श्रीः or Lakshmi (Vishnu's consort) with him. Vishnu is often described as ever having Lakshmi on his right bosom (*cf.* वक्षस्स्थलेन श्रियमुद्वहन् हरिः) and is hence described as श्रीधरः, श्रीनिवासः. Though this might have been his condition as a *Deva*, he had, as a human being, to subject himself to the pangs of separation from his wife, and to be persistent in his efforts to find out her whereabouts. Hence, जनकतनयान्वेषणे जागरूकः. जनकस्य तनया • तस्याः अन्वेषणं = Seeking (the whereabouts of) the daughter of Janaka (the father of Sita Devi). The epithet जनकतनया is appropriate here. King Janaka was not a mere powerful king; he was a राजर्षिः of the highest type, and a descendant of King Nimi, of whom it is said "राजाऽभूत् त्रिषु लोकेषु विश्रुतः स्वेन कर्मणा। निमिः परमधर्मात्मा सर्वसत्त्ववतां वरः; Janaka was also a *Karmayogin* of the highest type, and it is said of him, कर्मणैव हि संसिद्धिमास्थिता जनकादयः. If Lakshmi, the Eternal, has to enter human form, it can

only be as the daughter of such Soul of Dharma; and Sri Rama could not have lived without her; he would have been imperfect without her as his complement. (*cf.* Hanuman's soliloquy: दुष्करं कृतवान् रामो हीनो यदनया प्रभुः । धारयत्यात्मनो देहं न दुःखेनावसीदति ॥ दुष्करं कुरुते रामो य इमां मत्तकाशिनीं । सीतां विना महाबाहुर्मुहूर्तमपि जीवति ॥). जागरूकः = watchful, vigilant, awake; hence his sleeplessness. पवनस्य वायुदेवस्य तनयः = the son of God Vayu, Hanuman. He had gone to Lanka, found Sita Devi's whereabouts and plight, and had returned and delivered the intelligence to Sri Rama. प्रत्यायाते पवनतनये—Two locatives forming the Locative Absolute (सति सप्तमी) = when Hanuman had returned. निश्चितश्चासौ अर्थश्च यस्य सः = he whose purpose has been determined; when Sri Rama heard the news, he made up his mind to march at once to Lanka and rescue her. And he was a कामी = a lover filled with love. Therefore, to him the निशा (the night) was कल्पाकारा (of the form, or duration, of a *Kalpa*, a period of 1000 *Chaturyugas*). कल्पाकारा may also be taken to mean "having the terrible form of *Kalpa*, the period of universal destruction." कथमपि = Somehow or other; with the greatest difficulty. आविभातं प्रभातपर्यंतं = Until the dawn (indeclinable.) विषेहे (Perf. tense of सह with वि) = endured; the initial स often turns to ष, *cf.* विषण्णः, निषीद.

2. When the day dawned, he put into execution the course of action he had resolved upon during the night; he hurried up the preparations for the march of the Vanara army towards Lanka. But the greatest hurry seemed too slow to him. He fretted at the thought of what might happen to his beloved in the interval; and when his eyes happened to fall upon a royal swan, the thought came into his head that he would send her, through the bird, a message of love and hope.

काल्ये = early in the morning. कपीनां कुलं कपिकुलं तस्य पतिः = the king of the Vanara race, Sugriva. तूर्णं = quickly, hurriedly. उद्योजयिष्यन् = making (them) diligently exert themselves. दूरीभावात् = on account of (her) being at a (great) distance. दुहितृ = daughter. दूयमानः अन्तरात्मा यस्य सः दूयमानान्तरात्मा = afflicted (even) to the innermost depths of (his heart). दू. 4th conj. Atm. = to be afflicted or distressed. दु, 5th conj. Paras. has nearly the same meaning, and is cognate with दू, the former connoting a greater intensity of distress, a burning or consuming distress. दूयमान shows a greater continuity of affliction than दून. आत्मा is used in many senses, like "Soul" in English; the meanings ranging from "the body" to "the indwelling supreme spirit;" as it deals with feeling in this sloka, it means "the heart". क्रीडया खेलं क्रीडा खेलं = pleasing to the sight as it was disporting itself (in the tank.) या with उप = To approach, to come towards. कालोपयातं = that had come towards that place at the time. The usual meaning of काल as शरत्काले is open to the criticism that शरत् was not the time, according to Valmiki, of the return of Hanuman from Lanka; possibly the month was Magha or Phalguna, if not later; but, the orthodoxy of Sanskrit poetics make शरत् the season for the migration of the Swans from मानससरस् towards the South, and the 13th Stanza confirms this belief by the phrase शारदा वारिवाहाः. Yet, it might be better to render काले as "at that time, as it so happened." क्वापि = from some indefinite place. राकायाश्चन्द्रः तस्य द्युतिः तस्यास्सहचरः तं = accompanying, or, being in harmony with the lustre of the moon on a full-moon night = having the same soft, cool, whiteness as the rays of the full-moon. राजहंसः is construed by some as हंसानां राजा (the king of swans), and is

placed in the राजदन्त group where the पूर्वपदं and the उत्तरपदं should exchange places; but हंसराट् is wholly different from राजहंसः; the former means "the king of the swan race", one individual swan; while the latter means "the royal swan" which signifies a whole species, occupying the highest position in the genus of swans. ददर्श = saw. He did not expect to see the bird, nor had he any thought of, a message to be sent: His mind was too unsettled for it. He was casting his glances uneasily all round, and happened to catch sight of the bird. Both Sri Rama and Sita Devi loved Nature passionately, and that was why the beauty of the swan in its sportive mood caught his eye and arrested his attention; and his looks settled on it.

3. This stanza tells us what happened when Ramabhadra's looks were fixed on the Swan. His thoughts at once flashed back to Sita Devi as she had been to him at Panchavati, before he lost her. तस्मिन् = in him (on the Swan). सीतायाः गतिं अनुगतः तस्मिन् = in him whose gait closely followed (resembled, copied) that of Sita; तस्याः दुकूलस्य अङ्के या मूर्तिः (चित्रिता) तद्वदेव मूर्तिमान् तस्मिन् = in him who was (as it were) the (swan) figure (woven) in the skirt of her silken garment taken bodily shape. तन्मञ्जीरप्रतिमनिनदे = whose sound resembled the sound of her anklets. मञ्जु मनोहरं ईरयति ध्वनतीति मञ्जीर shows that this form of anklet emits a low sweet sound; it is also called हंसकः, the ornament sounding like a swan; hence the comparison here is perfect. The figure of speech here is a particular form of उपमा called प्रतीपं, in which the उपमानं is spoken of as the उपमेयं and *vice versa*; thus, instead of saying that Sita's gait resembled that of a swan (the usual method of comparison as seen from phrases like हंसगमना) this verse says

that the swan's gait resembled that of Sita; thus attaching a greater importance to whatever belonged to Sita. न्यस्त = fixed निष्यन्ददृष्टिः = unwavering look. दृष्टिः means either "a look" or "the eye". Thus the Vigraha may be either निष्यन्दा दृष्टिर्यस्य सः or निष्यन्दे दृष्टी यस्य सः॥ वीरः = a courageous man, a brave warrior. This word is used to show that even such a person is occasionally unnerved. तन्मयात्मा = his mind being filled with (thoughts of) her (to the exclusion of everything else). मुहूर्तं is a period of 2 *ghatikas* or 48 minutes; but here it means "for a short space of time." चेतो विलयं अगमत्—चेतस् denotes "thoughts and feelings", especially "the feelings" which are चित्तविकाराः। विलयं comes from the verbal root ली with वि which means "to vanish or disappear by being absorbed in." Therefore the author means to say that Ramabhadra lost all sense of outward feeling and sat there as one too stunned to feel, as the whole of his mind was wholly filled with the image of Sita. शङ्के = I believe; in English too, "I suspect" is sometimes used to give nearly the same meaning. मीनकेतोः = of the fish-bannered (God Cupid). शासनं = command, authority तीव्रं अतिमात्रं भवति = becomes boundless (and hence, irresistible). समये = when (his) time comes. Though a वीरः, he had yet to bow to the will of मन्मथः at times. This exemplifies the phrase मानयन् मानुषत्वं in St. 1. For a fuller understanding of तन्मयात्मा, compare Hanuman's description of Rama's condition in the Sundarakanda :— नैव दंशान् न मशकान् न कीटान् न सरीसृपान्। राघवोऽपनयेद्गात्रात् त्वद्गतेनान्तरात्मना॥ नित्यं ध्यानपरो रामो नित्यं शोकपरायणः। नान्यच्चिन्तयते किञ्चित् स तु कामवशङ्गतः॥ अनिद्रस्सततं रामः सुप्तोऽपि च नरोत्तमः। सीतेति मधुरां वाणीं व्याहरन् प्रतिबुध्यते॥

4. When feeling comes back, the thought strikes him that he might use the swan as a messenger to Sita. लब्ध आश्वासः = having recovered (consciousness of his surroundings, or, having cheered himself up. तदा = then. लक्ष्मणस्य अग्रजन्मा = the elder brother of Lakshmana. This epithet is peculiarly suitable here. During all the years of their exile, it was Lakshmana that consoled Rama, cheered him up, put fresh heart into him and roused him from his fits of despondency. The Yuddhakandam of the Ramayana tells us what Rama felt when he saw Lakshmana lying as if dead, struck down by the serpent-arrows of Indrajit; he says, त्वं नित्यं सविषण्णं मां आश्वासयसि लक्ष्मण । गतासुर्नाद्य शक्नोषि मामार्तमभिभाषितुं ॥ Thus it was that Rama cheered himself up now, as he was the elder brother of Lakshmana प्रणयेन महता = big with affection, filled with affection; it was as if the message had become great and important on account of the affection that pervaded it. मैथिलस्य मिथिलानगरी राज्ञः अपत्यं स्त्री मैथिली सीतादेवी. जीवयिष्यन् = with the thought of putting life into (her); to enable her to bear with her misery and cling to life for sometime more. चक्रे = performed (Perf. 3rd pers. sing. of कृ = to do, to perform). तस्मै = for him (the swan) सरसिजदळैः = with the leaves of the lotus. सपर्या = worshipful service (such as is to be done to honoured guests). स उपचारं = with (the necessary) ceremony. The पूजाद्रव्याणि, the articles for ceremonial worship, are different for different individuals, and for the swan, the petals of the lotus are the most suitable. The last line is a sort of mild apology by the author for a Ramabhadra condescending to render homage to a bird, "Well, it is not so very strange, after all", the author seems to say, "Rama felt himself blessed as he had found a royal messenger when he was most in need of one, and, in his thankful mood, he honours his advent" कान्ता

आश्लेषात्अधिक सुभगः = it gives a greater happiness than folding the beloved in (one's) embrace. कामिनां = for those in love. दूतस्य लाभः = gaining a messenger.

5. This stanza is the author's comment on the odd behaviour of Sri Rama. That he, the all-wise, should have lost all sense of reality and proportion and preferred an unknown new-comer to the tried friend, Hanuman, seemed strange. Well, says he, much can be condoned in the case of विश्लेषेण क्षुभितमनसः ॥ असौ = this person (Rama). कृत्वा तस्मिन् बहुमतिं = having done honour in him (in the case of the swan). आञ्जनेयात् भूयसीं = greater than towards Anjaneya (greater than the honour he would have done to Anjaneya, the truest of his helpers). No special honour was shown him when he returned with news of Sita, after having performed marvels of strength and valour; Rama merely embraced him in the presence of all saying एष मे कृत सर्वस्व परिष्वङ्गो हनूमतः; while, in the case of the swan, actual पूजा is done! Pos. बह्वी, comp. भूयसी, Super. भूयिष्ठा. उन्मादः चित्तविभ्रमः = a sort of temporary madness in which even the sense of difference between the animate and the inanimate disappears. गाढ = intense, vehement, dense. गाढोन्मादः = one whose mind is wholly darkened by the vehemence of mad passion. This epithet explains the odd behaviour of Rama. वार्ता वृत्तान्तः = information. न अभिज्ञः अनभिज्ञः = one who is ignorant of, one who cannot know. वार्तानभिज्ञे = in one (the swan) who could not have any information (about Sita). पदवी = way, means; Estate, condition, rank; here प्रणयपदवीं प्राप = attained to a state of friendliness (with it), or, found a way into (its) affection. विश्लेषः = separation of lovers, or of husband and wife. क्षुभितमनसां = of those whose minds are greatly agitated.

मेघशैलद्रुमादौ = in objects like clouds, hills and trees. याञ्चा एव दैन्यं = the pitiable condition of begging. The allusion here is to the Meghasandesa of Kalidasa, where the Yaksha, who is separated from his beloved wife, sees a messenger in a cloud, and begs it to take a message to his wife. किमुत = how much more (how much more sensible it is). क्वापि somewhere, in some place (here it means, in some living being.) संवेदनार्हे = in one who is fit by reason of his capacity to experience joy and sorrow. When people blinded by intense passion go and beg of objects like clouds etc., the choice of a sentient being stands more to reason.

6. Rama addresses the Swan. The first words must necessarily be of polite praise. सिद्धः = a sage or seer endowed with perfection in supernatural powers called *Siddhis*. Sage Vyasa was considered to be one such., वेदोदन्वान् = the ocean of the Vedas; hence immeasurable. विभजनविधौ = in the performance of dividing (it into sections). The Vedas, once a tangled mass of knowledge, were edited and arranged by Vyasa. In the Sanskrit Vyakhya, विदः is taken as genitive singular and made to qualify विश्वमूर्तेः. But there seems to be no point in postulating the knowledge of dividing the Vedas in the All-pervading Universal spirit. Therefore विदः may be taken as Nominative plural, qualifying सिद्धाः. Siddhis may be got by practices which have nothing to do with the knowledge of the Vedas which teach that God is विश्वमूर्तिः. Hence the necessity for the epithet. वंशजं = born of the race of. The meaning is not quite clear, as there is a mystic conception underlying the statement. परमात्मा is said to be हंसस्वरूपः in the Vedanta cult; but whether the word हंस there could mean "a swan" is a debatable question. There is an obscure

Puranic legend of Vishnu having once taken the form of a swan to pick up the scattered Vedas, floating like crumbs on the waters; but that is too far-fetched and too obscure to form the basis of comparison here. The Vedantin's conception is decidedly superior. आहुः = have said (An irregular verbal form of a defective verb, which is now preserved only in आत्थ, आहथुः, आह, आहतुः, आहुः.) भवन्तं = भवान् is the most respectful form of "you". कमलवसतेः = Of Brahma the God of the lotus-habitation. औपवाह्यं = royal vehicle. In the Hindu Pantheon, each deity is provided with an animal to ride or fly on, and the swan is Brahma's steed. येन = by whom. प्रगुणगतिना = having a gait of superior excellence. The easy, graceful, gliding movement of the swan over the waters, has become proverbial in Sanskrit literature. तत् प्रियायाः सकाशात् = from her who is his beloved, from Goddess Sarasvati, Brahma's wife. तत् सावर्ण्यं = a colour like her own; Sarasvati is described as being very fair in complexion; a ध्यानश्लोकः of Saraswati begins with या कुन्देन्दुतुषारहारधवला (white as camphor, the moon etc.,) The swan is here said to have been gifted with a pure white hue and a melodious voice, by Sarasvati. श्रवणमेव रसना = the ear which is the tongue here (which functions as the organ of taste in this cause) आस्वादयोग्या = fit to be tasted by. सुधा = nectar, ambrosia. Sarasvati is the Goddess of learning and of music. This stanza says that the royal swan got its melodious note from Sarasvati, and that it has the heavenly sweetness of ambrosia; but in this case the sweetness can be appreciated by the ear, which functions like a tongue for *amrita*. Rama praises everything about the swan, its lineage, its profession, its form and its note.

7. Rama speaks depreciatingly of his own human origin as compared with the rank of the royal swan; "yet," says he, "your acting as a messenger is justifiable in this case" सखे = O friend! केवलं मानुषाणां मध्ये = among mere ordinary human beings. इह = here, in this world. वयं केचित् (स्मः) = we are somebodies, त्वं = you. व्यक्त उत्कर्षः = whose fame is clearly manifest. महति भुवने = in the mighty world (the heavens, either as the sky or as the abode of the Gods.) व्योमगानां पतिः = lord of those that move in the heavens (birds, or Gods) हंसः as a mystic entity is said to be meditated upon even by the Gods; as a denizen of the air, he is the king of birds (राजहंसः and गरुत्मान् are both described as such.) तत् अपि = even though it be so, yet. दूत्यं = the role of a messenger, ambassadorship. स्थाने भवतः = befits thee, is appropriate to thee (at this juncture). संश्रित त्राण हेतोः = by reason of saving those who seek (thy) protection. It is the duty of the Gods to help those who cry out to them for help; much more is it your duty as the Lord of the Gods; and I am now your आश्रितः. Again, your own master, Brahma, accepted the role of a chariot-driver, when the safety of the worlds needed it. सर्वस्य स्रष्टा = the Creator of all. विधिः अपि = even Brahma. यतः = for what reason, because, (ततः = for that reason, is understood in such cases) सारथित्वेन तस्थौ = stayed in (accepted) the position of a charioteer. The allusion here is to the Puranic story of the destruction of the Tripuras. They are said to be three Asuras, who took the form of flying cities and made themselves terrible to the world. Siva went against them, defeated them and reduced their cities to ashes. During that expedition, Brahma was his Charioteer, Mount Meru became his bow, the king of serpents became the bow-string and Vishnu became the flaming arrow.

As in English the genitive मनुष्याणां (=of human beings) includes the meaning of "among"; hence मध्ये (as meaning "among") is unnecessary, unless there is juxta-position noted; and the author is too great a Scholar not to know this. Hence इह मध्ये and महति भुवने may be interpreted thus: इह मध्ये = in this middle region (the world of human beings;) महति भुवने = in the upper महत् world, the abode of Devas. The भुवनत्रयं being the upper, the middle and the lower worlds, Swarga, Martya and Patala. The word विधिः has been well chosen; he is the ordainer of the fates of all beings; yet he condescended to accept the role of a charioteer.

8. There is another reason that Rama gives to reinforce the one already given. "Though we are men, yet our race was no common race of men; and you see a descendant of that mighty race reduced to this pitiable condition. This very thought should be enough to make you offer your services." In the second half of the *Sloka*, the actual message begins. इक्ष्वाकूणां ईदृशीं वेलां प्रेक्ष्य लङ्कां गन्तुं तव समुचितं. इक्ष्वाकूणां = of the descendants of Ikshvaku, the founder of the Solar Race of kings of the Ramayana; the तद्धित form declensions are ऐक्ष्वाकः, ऐक्ष्वाकौ, इक्ष्वाकवः. इच्छामात्रात् = by the mere power of a wish अपरथा (ind.) = in some other way. संविधातुं = in order to make an arrangement, to dispose of. क्षमाणां = of those that are capable. प्रकृत्या स्वभावतः महतां = of those that are great (or, might) by nature. Some acquire power by Tapas or some such means; a few are born with innate powers, and such are Ikshvaku and his descendants. Kumbhakarna's might is compared with that of Ravana and others thus: प्रकृत्याह्येष तेजस्वी कुम्भकर्णो महाबलः। अन्येषां राक्षसेन्द्राणां वरदानकृतं बलं॥ ईदृशीं वेलां = time of this sort; *i.e.* wretched condition of this sort.

लक्ष्यालक्ष्ये = in that which is visible and invisible, *i.e.*, that which is at times (when the sea is calm and the waves gentle) visible, and at times (when the sea is rough and the waves high) invisible. जलधिपयसा = by (reason of) the waters of the ocean. पयस् means *milk* or *water* (पयः क्षीरं पयोऽम्बु च,) लब्धसंस्थां = that which has found its situation on ; well situated on. त्रिकूटः is the name of a mountain in Simhala island, on which Lanka, the capital of Ravana was built ; the mountain was perhaps so called on account of its having three peaks forming a natural fortification. राक्षसीं = belonging to (or, connected with) Rakshasas. राजधानी = capital. गन्तुं तुमुन्नंत form of गम् = to go ; it is equivalent to the gerundial infinitive, meaning "in order to go." गन्तुं समुचितं is a peculiar Sanskrit idiom, equal to, "It is quite fit that you should go" It may be asked how it is possible to see Lanka across the ocean, even from the Southern most point of the main land ; the answer is that royal swans, eagles and other such birds not only fly very high, but are also endowed with special keenness of sight.

9. The South, as described here, has its own great merits and attractions, with one demerit, that it is the abode of the Rakshasas. The swan is requested to bear with this one trifling defect. सखे = friend ! दक्षिण आशां गच्छन् = while going in the direction of the South. दोषलेशं = the trifling defect or flaw. सहेथाः = please bear with (Atm. Imperative विधि लिङ्). The merits of the South are enumerated. दिव्यैः देवसम्बन्धैः = pertaining to the Gods. The Gods referred to here are the incarnations of Vishnu, considered as the Supreme Lord of all the universes. स्थानैः = by places. The दिव्यदेशाः = referred to are the Vaishnava holy

places of which the most important are Tirumalai (Tirupati), Kanchi and Srirangam. उपचितगुणां = having the quality (merit) of being filled it (of having plenty of.) चन्दन अरण्य-रम्यां = pleasing to the eye by reason of having Sandal-wood forests. The Malaya mountain of S. India, was famed for its Sandal-wood forests. मुक्तासूतिं = giving birth to pearls. The pearl fisheries of the Indian ocean were famous thousands of years ago. मलयमरुतां मातरं = the mother of the Malaya breezes. मलय मरुत् or मलयमारुतः is the cool southern breeze filled with the perfume of sandal-wood and tropical flowers. The South is the mother of the breeze. अस्मत् प्रीत्यै = for my gratification, to do me a favour, to oblige me. जनकतनयाजीवितार्थं च = and also to preserve the life of the daughter of Janaka (lest she should make an attempt on her life in despair, if no message of hope reaches her). रक्षःपदं इति = that it is the abode of the Rakshasas. अस्मत् has been rendered as अस्माकं (our), implying that Rama was too much of a gentleman to ignore the interest of Lakshmana, Sugriva, Hanuman and others in the quest ; but this will be reading too much of meaning in a simple word. The phrase दोषलेशं is used, for, to a royal swan flying high in the heavens with unequalled speed, the danger from Rakshasas is negligible.

10. In this stanza, the poet has his dig at the half-baked Sanskrit poets of the southern districts of the Madras Presidency, people who strutted about like peacocks in the absence of a really great scholar, but who had to remain dumb in his presence. कविः means both a poet and a bird. Rama says to the bird, " You will have good cause for a hearty laugh by the way." सम्मोदः ते पथि परिणमेत = Great pleasure will result to you on your way. वीक्ष्य = when you see, at the sight of.

वाचंयमत्वं = cessation of speech, silence, dumbness. सत्कवौ दूरयाते (Loc : abs :) = when noble birds (or, really great poets) have gone far away. कैलासाय = towards (mount) Kailas. त्वयि गतवति (Loc: abs:) when you have gone. Rajahamsas are described as migratory birds that go north to the cool Tibetan plateau during summer, and come south to the tropics during autumn and winter. जडधियां जडा धीः येषां ते = of those who have dulled intellects, of those whose intellects are devoid of taste or of the appreciative faculty. वाचालानां इव क्षीबतां आश्रितानां = of those who depend upon their intoxication (of vanity) like that of those who are talkative (and make a noise about nothing); *i. e.*, who depend for their fame solely on their swelled-headedness and make a prodigious show of their learning by talking in season and out of season, but who are really dull-witted and devoid of literary taste. They are विपिनशिखिनः = uncivilized Brahmanas. Referring to विपिनशिखिनः (wild peacocks) the lines refer to those birds showing themselves off, screaming and dancing during the summer rains, though they are stupid birds and can hardly fly to deserve the name of कवयः (birds). सेवापाये = at the end of the cloudy (rainy) season, *i. e.*, in autumn. चन्द्रकैः उज्झितानां = of those that have lost their (peacocks' tail) eye-feathers शिखिन् also means a Brahmana (one who wears a शिखा or tuft of hair); in that case विपिनशिखिनः would mean wild, or uncivilized, Brahmanas, as being devoid of true learning or poetic taste. In this case चन्द्रकः would mean "the moon", who according to Astrology is the regent of the "power of thought"—मनस्तुहिनगुः ॥ In autumn they will have lost their feathers, which will have dropped out or plucked by fowlers; so that the poor birds will have lost the only beauty of which

it could be proud. The poet says that when they see the Rajahamsa, the सत्कविः, they will walk in silence, without daring to wag their tongues.

This was written from the author's own experience. When he had gone out to N. India on a tour, the southern pandits assumed self-important airs and became Sir Oracles but when Venkatanatha returned, they were dumb. The greatness of a Kavi (a bird) lies in its power of flight; that of a Kavi (a poet) lies in the flights of his imagination. But for जडधियः, their only claim to greatness is in their clamourous cackle; just as the wild peacock prides itself on its summer plumage, without the power of flight.

11. सौम्य = gentle Sir! त्वां गन्धवाहः सेविष्यते = the fragrance-bearer (breeze) will do service to you. आरक्तानां = of a light red, rosy red; पद्मिनीनां = of assemblages of lotuses, नवमधु = fresh honey. शनैः = slowly; आपिबन् = drinking in all at a time. काले = at the proper time (here, at nights, for water-lillies blow only at nights). उन्निद्रं = getting up from sleep, (hence) opening. कुवलयानां वने = in a large group of water-lillies. घूर्णमानः = whirling about, roaming about, सलीलं = in sport. स्विन्नः = covered with sweat (here, full of moisture); स्वेदः = sweat. दानैः = with ichor (*i. e.*, the juice exuding from the temples of elephants in rut); दानैः, दानजलैः, note that these are in the plural, like "waters" in Eng: idiom. विपिन करिणां = of wild elephants. आमोदः = diffusive fragrance. अहमहमिका = (coming forward saying "I", "I") emulation. आदिशन् = ordering, instructing.

The cool fragrant breeze will blow upon you wafting many kinds of diffusive perfumes, each being ordered by the wind to try to be foremost in reaching you. Thus served by the breezes, your journey will be a pleasant one.

12. There will be others too that will honour the distinguished visitor, the Rajahamsa, on his way. Autumn is the season for the blossoming of the Bandhujeeva tree. बन्धुजीवा: = the Bandhujeeva trees. समसमुदयात् = by an equal combination (*i.e.*, with a combined effort). वायुना चलितै: = shaken (down) by the wind. परागै: = by pollen dust. बान्धव: = relatives (as if they were your relatives). There is a play upon the word बन्धुजीव:, which literally means "one who lives by his relatives," and one whose profession must therefore be honouring any distinguished relative that may choose to visit them. ते = to you. पर्याप्तं = completed, to the fullest extent. अङ्गरागं = smearing with perfumed unguent, or, sprinkling with perfumed powder, of yellow, orange or red colours. स्थाने = appropriately, at the right place. कुर्यु: = will do. सुम समुदयात् is another reading. It means, "by a combination of flowers, all the flowers combined (simultaneously). येन = by which reason. अचलतनया पाद लाक्षा अनुषक्तं = to whom the lac-dye of the feet of Parvati adheres closely. त्रिपुरविजयिन: = of the Conqueror of the Tripuras (Siva). चूडायां (स्थितं) चन्द्रं = the moon in the (knotted) hair. स्वर्नदी फेन पूर्णं = rendered full by the foam of the Heavenly River (Ganga in Heaven). अन्विष्यसि = you will resemble.

The Bandhujeeva trees, full of blossoms at this season, will altogether sprinkle the swan with their pollen, being all shaken by the wind. This will be the worshipful service they do to the honoured relative. The form of the swan, resembling a section of a circle, will be so loaded with this pollen, that it will grow to be a complete circle. So will the crescent moon on the head of Siva become completed by the foam of the Heavenly Ganges accumulating between the horns; the whole being coloured red by the adherence of the lac-dye from the feet of Parvati.

The allusions here are:—

(1) Parvati, the wife of Siva, is so called because she is (अचलस्य पर्वतस्य तनया) the daughter of the Himalayas. In a loving, playful mood, she places her feet on the head of Siva.

(2) लाक्षा—The ladies of the higher classes were in the habit of dyeing the soles of their feet, and sometimes their lips, red with a dye made of lac; somewhat akin to the soles and palms by S. Indian women by using the leaves of a fragrant shrub now-a-days. Cf. the use of the lip-stick in Europe and America.

(3) Ganges was in स्वर्गः; at first King Bhagiratha of the Solar race of kings wanted to bring her down to the earth to use her waters to sanctify the burnt remains of his ancestors. He performed *tapas* and Ganges was first made to fall on the matted hair of Siva. Siva is therefore represented as having स्वर्नदी on his जटाजूटः.

(4) The Moon-God was cursed by his father-in-law, Daksha, and sought the protection of Siva. Siva kept him on his head and protected him. Siva is therefore called चन्द्रमौलिः or चन्द्रशेखरः.

(1), (3) & (4) are Puranic legends.

13. This Stanza tells us how the Rajahamsa will be further honoured by having a ceremonial royal Umbrella held over him from behind, wherever he went. राजहंस—Voc: case. शारदाः = autumnal. वारिवाहाः = clouds. भवतः = for you. नभसि = in the heavens. छत्रायेरन् = do the duty of a छत्रं, a ceremonial royal umbrella. (A Sun shade is called आतपत्रं and the heavier umbrella used against the rains is वर्षत्रं.) छत्रायेरन् is Potential III pers.: Plural. सूक्ष्म आकारैः = very thin in form.

दिनकरस्य करैः = by the rays of the maker of the day (the Sun). कल्पित अन्तश्शलाकाः = provided with ribs. The rays of the Suu shooting in streaks in the clouds, form the ribs of the umbrella. शार उपान्ताः = furnished with variegated fringes (शाराः उपान्ताः येषां ते) शतमखः = He of a hundred yajnas, Indra. His धनुस् = the rainbow, इन्द्रधनुस् तस्य शेषमेव चित्रांशुकं तेन = by the many coloured cloth made of the remnants of. पश्चात् = behind (you). उचितगतिना = with suitable movement (*i.e.*, keeping up with your pace just behind you) वायुना ऊढाः = borne by the wind. Note that the breezes scatter perfumes and the winds marshall the clouds.

Being a Royal Swan, and going as a royal messenger from one of the mighty race of the Ikshvakus, he is royally honoured.

14. Having thus had a pleasant journey, you shall see your friend Sita. प्रियसख = dear friend. एवं = in this manner. सुखं = pleasantly, without any trouble. लङ्घित अध्वा = लङ्घितः अध्वा येन सः = with a swiftly crossed passage. ते सखीं = your (female) friend. सीतां द्रक्ष्यसि = you will see Sita. द्रक्ष्यसि, II Future, 2nd person sing: of दृश् (to see), the corresponding present tense form being पश्यसि. As the swan is the प्रियसखा of Rama, Sita is naturally a सखी. सीता means a furrow left by the ploughshare; since Sita, as a babe, was found by king Janaka while he was ploughing a field, she too was given that name *cf.* Janaka's own words, अथ मे कृषतः क्षेत्रं लाङ्गलादुत्थिता मया। क्षेत्रं शोधयता लब्धा नाम्ना सीतेति विश्रुता॥ The same idea is found in this stanza too. जनकनृपतेः = of king Janaka. सीरकृष्टे = ploughed by a plough. क्षेत्रे = in the field. उत्थितां = who arose (out of.) या = who. कथञ्चित् = somehow, with great difficulty. मदर्थं = for my sake. गोपायन्ती = while

she protects, as she protects, who protects. तनुं = the body. अपि = even (this word does not connect itself with तनुं; it has the force of "and also" beginning this clause.) भूमौ लोके = in the earth-world; there are many worlds and the earth is one of them. महतीं = great, worshipful. एकः पतिः यस्याः सा एकपत्नी = true to one husband, chaste. समाख्यां = the good name, fame. वहति (या) = who bears.

15. In this Stanza, the speaker touches a tender chord, to arouse sympathetic understanding in the messenger. He says in effect-Your lady-love is the lotus-pond. When you are away from her she pines and dwindles, but when you return, she is glad. Tell her of the urgency of this journey, and though she will pine during your absence, she will approve, since she is a well-wisher of Sita.

तव विरह समये = during the period of her separation from you (*i.e.*, of your absence from her.) प्रक्षीणां = who has grown very lean (*i.e.*, who has dwindled a good deal.) इदानीं = but now (that you have returned). जातहर्षां - in whom gladness is born (*i.e.*, who has regained her joy.) पद्मिनीं = the lotus pond. प्रत्यायास्यन् = when you return (to her from my presence.) शनैः = slowly, gently, little by little. स्वादुवाचा = with sweet words. अनुनय—persuade and win over, (नी = to lead; अनु denotes "following." Hence अनुनी is to lead gently so that one may follow, *i.e.*, to win over by persuasion). सा = she. मैथिली सौहृदेन = on account of her good heart (friendship) towards Maithili (Sita.) इह = here, in this matter, at this juncture, स्यात् = be it so, all right, इति = that. तंत्र्याः स्वनवत् सुभगया sweet like the notes of strings (of a musical instrument). मधुकरगिरा = in the language of the bees. ते = to you.

अभ्यनुज्ञां = granting leave of absence, granting permission to go. कुर्यात् = might do, मन्ये = I think, I believe.

पद्मिनी is the name of a woman of the highest of the classes into which women are divided, according to their appearance, habits and temperament. Delicate beauty and grace, sweet womanly qualities, a superior intellect and perfect loyalty are the chief characterestics of a Padmini lady. Such is Sita, and hence the affinity between her and Padmini, the lotus-pond. This Padmini will therefore understand how much Sita is in need of a message of hope, and will grant her love permission to go.

The swan goes away to Manasa Sarowara in spring and summer; the great heat of summer in Kishkindha will make the pond almost dry, and it thus described as pining for the absent lover. The swan returns after the rains, and the pond is full of water and flowers then. It is said to show its joy for his return. The humming of the bees all over the pond forms the voice of the lotus-pond.

16. अद्रीणां कुञ्जेषु = in the bowers of the hills. रागात् = with love, affectionately कान्तैः सार्धं = along with their husbands (or, lovers). आसीनानां = of those who are seated, शबर is the name of a hill-tribe in the Deccan, chiefly in the northern part of the Eastern Ghats, living by hunting and gathering forest produce. सुदृक् = fine-eyed ones, women. शबरसुदृशां = of the huntresses among the huntresses; क्षणं = for a moment. असमये = at an improper time; for moonrise during the day is an impossibility. दृश्यचन्द्रोदयश्रीः = having the beauty of the rising of the moon, actually seen. This epithet qualifies "you" understood in उड्डीयेथाः. सरसिजवनात् = from the assemblage of lotuses. दक्षिण आशा अनुसारी = following the direction of the

South. उड्डीयेथाः = soar up = (डी with उत्—Atm. 4th conj. Pot: 2nd pers: sing:) प्रबल = very powerful. गरुत् = wing. प्रबलगरुतां = of those that are exceedingly powerful of wing (Such as the eagles and the falcons). पक्षिणां = of birds. दत्तं वर्त्म येन सः दत्तवर्त्मा = one that has given the (right of) way to. दूरात् पश्यन् = looking at from a distance.

The rapid soaring up of the pure white shining body of the swan may create, for a moment, the illusion of moonrise at the wrong time, in the minds of the woodland huntresses. The swan, though a King of birds and strong of wing, is advised to fly far from the flight path of birds of mightier wing, such as the eagles and the falcons.

17. This Stanza is another sort of comparison with moonrise. सलीलं = playfully, with easy grace. उत्पतिष्णोः = that soars up. अतीन्दोः इन्दुमतिक्रान्तस्य = of him who has excelled the moon (in radiance) तव = of you, your. छायां = image (छाया also means shadow, but as it is said to be white in this stanza, it can only be the image reflected upon the polished surface of rock in the mountain; or it may be the silhouetted form of the bird against the hill-background). अमृत रुचिरां = radiant as the nectar (अमृतं means "water" also; then अमृतरुचिरा, for the swan, will have the natural meaning of "shining with water," as the bird rises up from the lake or pond). The moon is styled अमृतकिरणः, the nectar-rayed; hence the similitude between the two. अन्तः = within (itself). अङ्गीकुर्वन् = accepting (here the literal meaning 'taking into one's own body' is more suitable, as the image would appear to be *within the body* of the hill.) एषः = this. माल्यवान् शैलः = Mount Malyavan. मणिमयः = full of gems (whose polished surfaces reflect the form of the flying swan). देवस्य आदेः = of the first God, or, of the God who is the primordial cause; *i. e.*

of the पुरुषः, identified with Narayana, the all-pervading Spirit; it is said of him in the Purusha Sukta पूर्वं यो देवेभ्यो जातः· मानसत् = from (his) mind. इन्दुबिम्बं = the disc of the moon. उपजनयतः = of him who is creating. The moon is said to have been created from the mind of the Purusha; चन्द्रमा मनसो जातः, says the same Sukta. अधिक ललितां = of greater loveliness. शोभां = radiance वक्ष्यति = tells of. The beauty of Malyavan at that time, reminds us of the greater beauty of Narayana creating the moon out of his mind.

18. Now, about the choice of the way. द्वौ मार्गौ = Two ways. सम्यक् वर्णितौ = have been well described. मम = to me. हनुमता = by Hanuman. तयोः = of the two. ते = for you. सह्य आसन्नः = that which is near Sahya Mountain, the Western Ghats. पश्चिमः = the western one (way) अनघश्च सुभगश्च तदपि = even though it is free from faults (*i. e.* safe) and pleasant. नित्यवर्षः नित्यं वर्षं यस्मिन् सः = is one that is incessantly rainy (hence, not preferable). सखे = friend! प्राचीनेषु = in those of the east (प्रत्यग्भवं प्रतीचीनं प्राचीनं प्राग्भवं त्रिषु—अमरसिंहः.) जनपदे जनपदे प्रतिजनपदं (अव्ययीभावसमासः) = in every country. अद्भुतानां संहतौ = among the assemblage of wonderful (scenes or of things). मग्ना = immersed in. ते दृष्टिः = your sight; मत्कृते = on my account (to oblige me). कथमपि = somehow or other, even with great difficulty. निवार्या = has to be turned.

The eastern route is full of wonderful sights which are sure to fix your attention and act as an impediment to your progress; your eyes are somehow, even with a mighty effort of your will, to be turned away from them for my sake. Otherwise, you may be unconsciously delayed on the way and arrive at Lanka too late.

The author knew more of the eastern countries by personal experience and naturally wishes to describe them.

19. श्रुत्वा = having heard, hearing. शब्दं = note. श्रवणयोर्मधुरं = pleasant to the ears. तावकं = belonging to you. पामरीणां = of women of the lower classes, ignorant and uncivilized. प्रत्यासन्नात् = on account of great nearness. सपदि = immediately. भवनात् = from the home (from their homes). स + आदरं = with eagerness. निर्गतानां = of those that have come out. अभ्रूभङ्गे अपि = even though deviod of the knitting of the eye-brows. अधिकसुभगैः कटाक्षैः = by their sidelong looks which are very charming. Fashionable women of the cities will knit their brows, look up critically and perhaps dismiss a wonderful phenomenon with a shrug; for, with them, a show of feeling is undignified; but with villagers and hill women, it is different; they are children of Nature, and look up at a wonder open-mouthed and wide-eyed; and their looks are charming without the aid of made-up facial expression. निश्चितं अङ्गं यस्य सः = he whose form is recognised. एतान् = these (*i.e.*, the following.) वन गिरि नदीभिः सम्यक् विभक्तान् देशान् = countries that are well (beautifully) divided by woods, mountains and rivers. व्यतीयाः = (please) pass over (pot : II pers. sing. of इ with वि and अति).

20. इक्षूणां छाया इक्षुच्छायं तस्मिन्. When a Tatpurusha compound ending in छाया denotes that the shade is cast by a group, the compound becomes neuter in form (छायाबाहुल्ये is Panini's sutra). इक्षुच्छाये = in the shade of the sugar canes (growing in a grove). किसलयमयं तल्पं = a bed full of tender leaves (the leaves that have fallen forming a soft bed). आतस्थुषीनां = sitting on, or, lying down on. तैः सल्लापैः = with those conversations (in talk that befitted their station of life and the season.) Later, we have मदनकलुषं which shows that

their conversation was of love. मुदितमनसां = with their hearts full of joy. शालि = a kind of fine paddy. शालि संरक्षिकाणां = of those women who watch the paddy fields (to protect the crop from cattle and birds). कर्णाट = Kannada (language.) आन्ध्र = the modern Telugu (language). व्यतिकरवशात् = on account of intermingling. कर्बुरैः = variegated. गीतिभेदैः = by (on account of) various tunes (or, songs). मुह्यन्तीनां = of those that are infatuated. मदनकलुषं = bedimmed, or turbid, by the passion of love. मौग्ध्यं = the artless simplicity (of maidenhood); or, silliness आस्वादयेथाः - you will please enjoy.

21. The Tirumalai Hills are described here. तदनु = after that. अञ्जनाद्रिः = the Anjana Hill (the Tirumalai Hills have many names, of which this is one) अग्रे = in front (of you) नयने = (your) two eyes. रञ्जयन् = giving pleasure to. भावी = will become (will rise up before you). विष्णोः वासात् = because Vishnu lives there. अवनि वहनात् = because of (its) bearing the earth. बद्धरत्नैः शिरोभिः = with his heads (or, peaks), bound with (adorned with) gems. अयं = this (mountain) साक्षात् शेषः इति = that he is Adisesha's own self appearing (before their eyes.) जनैः = by people (by the devotees who visit that hill.) सम्यक् = well, truly. उन्नीयमानः = conjectured. अभ्रैः = with clouds. युक्तः = united with, possessing. अलघुभिः = with no light ones (with dense masses of clouds). अचिर = not long ago (quite recently.) उन्मुक्त = cast. निर्मोक = slough (skin cast aside by snakes.) कल्पैः = resembling.

Anjanadri is believed by worshippers to be an incarnation of Adisesha himself, the primordial serpent who is said to be the couch of Vishnu in heaven, and who is also said to be beaming up the earth on his thousand hoods. It is also

supposed that each hood is crowned with precious stones. The three resemblances which have given rise to this belief are described in the stanza thus: (1) Both form the abode of Vishnu, who, in the case of the hill, lives on it in the form of God Srinivasa or Venkatachalapathi; (2) both support the earth, the belief being that mountains are supporters of the earth, thereby being designated भूभृतः; (3) the peaks of Tirumalai hills are gem-studded as the hoods of Adisesha are. And to strengthen this belief, there can be seen thick masses of clouds around the peaks, which resemble the newly-cast sloughs of Adisesha.

22. And it befits you too to worship there, says this stanza. It is also shown here that the question of loss of dignity does not arise at all. तत्र महति = in that worshipful place (महपूजायां) आरूढैः मनुजैः = by human beings that have ascended (the hill.) अवतीर्णैः स्वर्गिभिः च = and by the heavenly beings (Devas) that have descended (from heavenly heights on to that hill.) सत्त्वं is one of the three universal qualities, the other two being रजस् and तमस्. *Sattva* is absolute purity, without even the taint of egoism in it, and is the chief characteristic of the Devas; *Rajas*, or activity, is the predominating characteristic of human beings; and *Tamas* or darkness is the characteristic of demons; all the three Gunas are found in varying proportions in every sentient being. सत्त्वस्य उन्मेषात् = on account of the awakening of Sattva Guna (in them, when they are in the presence of the God.) व्यपगत = departed, fallen away from. मिथस् = reciprocally, towards one another. तारतम्य आदि भेदैः = from differences such as greater and smaller. तर is a suffix of the comparative degree, and तम of the superlative; तरतमस्य भावः, the idea of greater, greatest, less, least &c., फलस्य परिणतेः = of the result

of the fruition. साधारण्यात् = on account of its being common (or, the same) to all. सङ्घशः (indeclinable) = in crowds. बध्यमानां = being bound, *i.e.*, being performed in crowds, and not individually. सपर्यां = worship. मधुविजयिनः = of the conqueror of Madhu, Vishnu. Madhu and Kaitabha were two mighty Asuras of the first age of creation, who were killed by Vishnu. त्वं च = you too. शक्त्या = as much as you can. कामं = यथाकामं = as much as you please. कुर्याः = please do.

Anjanadri, or Venkatadri, is such a holy place that men and Gods are supposed to go there to offer worship. In the presence of the God, ideas of great and small disappear and all become mere worshippers And the God too does not make any difference in the granting of the fruit of worship ; he is impartial in giving Moksha to all. Hence, you too will do well to worship there.

23. A river south of the hill is described. तव निवासस्य इच्छया इव = as if with a wish that you should stay (there) स्तोकं उन्मग्नानि स्तोकं स्फुरितानि च पुलिनानि यस्याः तां = containing sand-banks (in its bed) which are at times submerged (when the waves wash over them) and at times flash into view (when the waves recede). आरात् = near. अञ्जनाद्रेः दक्षिणां = which is (flows) south of Anjanadri. कनकमुखरां = which makes a murmuring sound of gold (*i.e*, the river now named स्वर्णमुखीं which, as the author says, was flowing on golden sands with a murmur). द्रक्ष्यसि = you will see. The river is further described. आसन्नानां = of those that are near वनविटपिनां = of the forest trees. प्रसूनानि = flowers. अर्धेन्दुमौलेः = of the God wearing the half-moon on his crest, of Siva. The reference here is to the God of another sacred place named Kalahasti farther down on the river, one of the five most sacred places

for Saivas in Southern India अर्चाहेतोः = for the worship of; अर्चा is one part of worship in which flowers (or their equivalent) are offered at the feet of the God with appropriate names of praise and prayer. वीचीहस्तैः = by wave-hands, with waves which act as hands to the river. या नूनं उपहरति = She who truly gathers; "She" is the river.

24. निर्विश्य = having enjoyed (yourself in). एनां = this (river). निभृतं = quietly and unperceived (by any). अनभिव्यक्त = indistinct. मंजु = sweet. प्रणादः = he who has a note (qualifies भवान् or त्वं understood). पुलिनपवनैः = by the breezes on the sand-banks. वंजुल आमोद गर्भैः = filled with the diffusive fragrance of *Vanjula* flowers. मन्दं = lightly आधूतः = ruffled; this epithet also qualifies भवान् or त्वं understood. अत्यासङ्गः = without detachment, carefully and cautiously. सपदि = quickly; अन्यैः अलंघ्यः = so that you cannot be surpassed by others. *i.e.*, with a speed that will take you easily beyond the reach of your would-be captors पदवीं = way. संश्रय = take, follow. तटवसतयः = those who live near the banks (or, on the banks) of the river. किराताः = hunters or fowlers, or trappers. भवन्तं = You. मा बन्दीकुर्युः = may (they) not catch.

The Swan is advised to enjoy himself on the wet sand-banks of the river, but to do this silently and unobtrusively; his notes should be indistinct and his movements light; and he should be cautious lest he should fall into the hands of the fowlers on the banks; and he should finish his rest soon, rise up quickly and fly with unapproachable speed.

25. तदनु = and then (a little farther) तुण्डीर आख्यं महितं मण्डलं = the worshipful (holy) country (or, province) named *Tundira*. वीक्षमाणः = looking on at. तत्र = there, in that province. सत्यव्रत आख्यं क्षेत्रं = the holy place named Satyavrata. क्षपित दुरितं = which has cast away sin. यायाः = (please) go to.

सत्यव्रतक्षेत्र is the name of the land on which the town of Kanchi is built. यत्र = where. सः देवः = that God (the Supreme.) सकल जगतां एक सेतुः = who is the one bridge for all the worlds. Creation and dissolution, like birth and death, as the common lot of all beings in all the worlds ; this eternal bond to such an existence is called Samsara, and it is compared to a mighty ocean that none may cross unaided. The only way to cross it is by absolute faith (Bhakti) in the one God, and He thus acts as a bridge over it for souls to pass on to immortal life. पत्यौ रोषात् = on account of resentment against (her) husband. सलिल वपुषः वाग्देवतायाः = of Sarasvati, the Goddess of Speech, who had taken the form of water (the river Vegavati.) सेतुः जज्ञे = took the form of a bridge (or, a dam).

The allusion here is to the story in the Purana of that holy place, which says :—Once, the Creator Brahma began to perform a *Yajna* on this Sacred spot, with the Goddess *Savitri* as his spouse. *Saraswati*, the Goddess of speech, who was his wife, resented her husband's neglect of her and converted herself into a swift-flowing river (hence named Vegavati), to overflow the site of the *Yajna* and stop it. Brahma prayed to the Universal God, Narayana, who at once incarnated there as a sort of dam across her path, stopped her flow, and saved the *Yajna*. In this case He appeared as a सेतुः and He is in fact the only सेतुः for all beings for salvation.

26. नानारत्नैः = by different kinds of precious stones. उपचित गुणां = having a form filled with. नित्यसङ्गीतनादां = ever filled with the sounds of music. सङ्गीतं is thus defined :—गीतं वाद्यं नर्तनं च त्रयं सङ्गीतमुच्यते = the triple symphony of song, instrumental music and dance. भूमेः = of the earth. उचित-

विभवं = holding a fifty exalted rank. भूषणं = an ornament. तत्र = there. कांचीं द्रक्ष्यसि = you will see. The Earth is a woman wearing ornaments; and Kanchi, one of them, is rightly given a highly exalted rank among them. यस्यां = in whom (*i.e.*, in which town). नित्यं = always. निहित नयनः = who has placed his eyes (*i.e.*, on which always fall the favourable glances of). हस्तिशैल अधिवासी = the inhabitant of the Elephant Hill. द्वंद्वातीतः = one who is beyond the ideas of duality (such as honour and dishonour, pleasure and pain, heat and cold etc.) सत्यकामः = the truth-loving. सः पुरुषः = that supreme God. खलु = surely. दृश्यते = is seen.

The doctrine of the Visishtadvaitins says that भगवान् is not devoid of Gunas and that Gunas are not merely manifested illusion as the Advaitins hold; Bhagavan's Gunas are a real part of Him and each Guna, as we mortals can understand it, is in Him in its infinity; only, the Gunas in Him are all कल्याणगुणाः as we understand them; and हेयगुणाः are all absent. Some commentators of this verse are of opinion that the epithet द्वन्द्वातीतः shows the absence of हेयगुणाः and that सत्यकामः shows the presence of कल्याणगुणाः.

27. The author Venkatanatha belonged to Kanchi-mandala and was a devout worshipper of Varadaraja; hence, he makes special mention of the holiness of that place. तां नगरीं = that town (of Kanchi.) आसीदन् = as you approach, when within reach. भक्त्या नम्रेण मूर्ध्ना = with (your) head bowed down by reverential faith. प्रणम = make a low obeisance. कृतयुगस्य मुखे = at the beginning of the *Krita Yuga*; *Yugas* are very long periods of time, of which there are four, *viz.*, *Krita* (17,28,000 human years), *Treta* (12,96,000 human years), *Dvapara* (8,64,000 human years) and *Kali* (the modern age, 4,32,000 human years), the whole forming a मन्वन्तरं, a Manu's

span of life; Kanchi, according to legend, existed from the beginning of the first Yuga. धातुः = of Brahma. इच्छावशेन = as a consequence of the mere wish of. No human hands fashioned the town; the Creator wished it, and lo! there was Kanchi—says the Purana of the place. आदौ = in the beginning. जातां = who (which) was born. यस्या वीथिनां = in whose streets or roads. करिगिरेः पते = of the Lord of the Elephant Hill (which is a rock in the centre of the town, on which the temple of Varadaraja Swami is built). वाहस्य वेगेन अवधूतान् = raised by the speed of his steed (as He rode along the streets). रेणून् = the dust particles. धन्याः = the fortunate (or, the thankful). त्रिदशपतयः = the Lords among the Gods. उत्तमाङ्गैः = on (their) heads. धारयन्ति = wear. धन्याः धारयन्ति = (either) the blessed (Gods) wear, (or) they thankfully wear.

28. तदनु = and then. महितः = the revered one. मन्दं आधूतात् चूतानां षण्डात् = from a collection (*i.e.*, a grove) of mango-trees which are slightly shaken. निस्सृतः = who has come out; this epithet qualifies गन्धवाहः = at the end of the stanza. तस्याः पार्श्वे = by her side (*i.e.*, by the side of the town of Kanchi) पशुपतेः शिरसि (स्थितस्य) चन्द्रस्य नीहारं वहति यः = bearing with him the dew (*i.e.*, the wet-coolness of dew) of the moon (situated) on the head of Pasupati. पशुपति = is a name of Siva, and here refers to the God Siva, that is known in Kanchi by the name of Ekamranatha; this temple of Siva is famous for its sanctity even to-day. The breeze is wet and cool and blows from the direction of the temple of Siva; carrying as it were the moisture and the coolness of the dew from the surface of the moon on the crest of Siva. This is a far-fetched fancy common among the later Sanskrit poets, chiefly among those who attached a great deal of importance to Puranic lore. एकाम्रनाथः means Lord of one mango. The reference here is

to a huge mango tree overshadowing the temple, a tree which, as tradition says, gives one fruit a day for the worship of the God. This temple is in the western part of Kanchi and near a small river called Kampa. कम्पा पाथः कमल वनिका कामुकः = one who loves the assemblage of lotuses in the waters of the Kampa. The breeze is said to love this retreat, and when it issues from there, it carries the fragrance of the lotuses and the coolness of the river. गन्धवाहः = the fragrance-bearing breeze दूरात् प्राप्तं = who has arrived from a distance. त्वां = you. प्रियसखं इव = as if (you were) a dear friend. अवश्यं = necessarily, without failing. उपैष्यति = will approach you (to serve you).

The three desirable qualities in the breeze that will please the guest are (1) gentleness, as it comes out of the mango grove, (2) moist coolness as it comes from the west over the Siva's temple, and (3) moisture and fragrance, as it comes from the lotus filled river.

29. मध्ये नगरं—an अव्ययीभावसमासः formed of मध्ये नगरस्य = in the middle of the town. वः कवीनां स्वामिनी = the queen of you birds. कविः means both a poet or prose writer and a bird. पद्मयोनेः वल्लभ = the wife of the Lotus-born (Brahma) Brahma the creator, is said to be born in the नाभिकमलं of Vishnu. The Goddess Sarasvati (the Goddess of speech and learning) is his wife. महती = the revered, worshipful. वेगा संज्ञां = the name of Vega (river). वहति = bears. (For allusion see notes on stanza 25). The river is thus described by epithets. वर्णस्तोमैः इव = like groups of letters. सप्तभेदैः = divided into seven different parts (*i.e*, divided into seven branches). The seven groups are, gutturals, palatals, linguals, dentals, labials, nasals, and mixed letters. महा ओघैः = into mighty streams. The names of these streams are शुक्तिका, कनका शिप्रा

कम्पा, पेया, मंजुला and चण्डवेगा. परिणता = transformed into. मान्या = who deserves to be respected or worshipped. अभितः = throughout. देवताभिः = by Gods. सेवित = worshipped or served स्वच्छ स्वादु प्रसर सुभगा = who is beautiful (to look at) with her clear, sweet, freely-flowing waters. As Sarasvati is the Goddess of poets also, these epithets can have meanings appropriate to her, read into them. She too is मान्या. She is in the middle of the town, which means that the centre of the town is a great seat of learning. She is worshipped by all the Gods. And she is most beautiful when ideas are expressed in clear, sweet and flowing language.

30. पुंसां = to people, to mankind in general. शमित कलुषे = that has destroyed (wiped out) all sin. सारस्वत आख्ये = named Sarasvata तीर्थे = in the sacred water. A particular part of the Vegavathi river has the special name of Sarasvata Tirtha, and is held to be of special sanctity. तत्र = there (in the river). स्नात्वा = having bathed. सार्धं मुनिभिः = along with holy men leading a life of austerity. अनघैः = (hence) sinless. सम्यक् उल्लासित अङ्गः = with (your) body having become highly radiant (as your sins too would have been washed away). (चित्ते विगतरजसि = in your mind devoid of the quality of रजस्) (*i.e.*, in your heart from which ideas of egoism and pride have disappeared, leaving you an humble worshipper). व्यञ्जयन्तीं = making clearly manifest. अशेषं विश्वं = the entire universe. वक्ष्यसि = you will accumulate. परांशुद्धिं = the highest final purity. अक्षेपणीयां = that cannot be cast away or destroyed. अन्तः बहिः अपि = both inside and out (*i.e.*, both in the mind and the body). Men of action are always full of pride of self, which is a charecteristic of रजोगुणः, a quality that persists even in very saintly men. It is only when this I-ness is

destroyed that रजोगुणः disappears, and the soul becomes really pure, surrendering itself to its maker, in absolute child-like faith. Then comes the vision of the oneness of the whole universe. This stanza says that bathing in सारस्वत तीर्थ brings on that radiant purity both inside and out.

31. सौम्य = Gentle Sir. तस्याः तीरे = on her (the river's) banks. सरसिज भुवः = of the Lotus-born (Brahma) सरसिज जं, a compound of the अलुक् समासः type. वैतान वेदिः = the sacrificial altar (prepared for a Yajna). हस्तिशैलः = the Elephant hill. दृश्यते = is seen. द्रमिड विषयं = the Dravidian country. दिव्यं कुर्वन् making it heavenly, giving it a celestial nature. यस्य उपान्ते = by the side of which. कृत वसतयः—कृता वसतयः यैः ते = those who have made habitations for themselves (*i.e.*, those who live). यापयित्वा शरीरं = having given up their bodies (*i e.*, after their death). धन्याः = the blessed ones. पदे = in the place, or, abode. वितमसि = which is devoid of तमस्, or darkness. The darkness mentioned here is the तमोगुण, which darkens the soul. वासुदेवस्य = of Vishnu. वर्तिष्यन्ते = will remain. Heaven, as mentioned here, is the world presided by God as Vishnu, and wholly devoid of dark qualities. As the visible incarnation of that God is on the Elephant-hill, the whole of the Dravidian country has been made heavenly.

32. तस्यां वेद्यां = In (or, on) that altar (*i.e.*, the hill). का अपि = some (undefinable). भुवन जननी = which is the cause of the creation of the worlds. देवता = Deity. सन्निधत्ते = manifests itself (before you). का and जननी are both in the feminine gender, not because the deity is a Goddess, but merely to agree with देवता which grammar places in the feminine gender. The God meant here is God Varadaraja of Kanchi. सञ्चिन्वाना = who obtains. स्वां अभिख्यां = (the Devata's) own splendour. तरुण = tender. तुलसी दामभिः = by garlands of *tulasi*

shoots. शीतलं = cool. हव्यवाहं = fire. अनुविदधती = that resembles, or imitates, भोगः = enjoyment of earthly happiness. ऐश्वर्यं = godlike powers (taken collectively). प्रिय सहचरैः = having for (their) beloved followers. लक्ष्मीकटाक्षैः = by the sidelong looks of favour of the Goddess Lakshmi. भूयः श्यामा = still more dark.

The form of the God on the hill is described. He is dark but rays of splendour are issuing from him. He is thus like the God of Fire, but without heat (for, while Fire heats and burns, this God soothes and produces tranquillity). His splendour is heightened by the garland of tender *tulasi* shoots he is wearing. His form is still more darkened, for the glances of love from his dark-eyed consort continually playing upon him.

Lakshmi, the feminine counterpart of the All-pervading Spirit, is the Goddess of everything desirable, health, strength, beauty, grace, wealth, power, happiness and heavenly bliss. Thus, her glances are said to be lovingly followed by earthly happiness and heavenly bliss. The God himself is eternal and infinite and so undefinable.

33. तत्र = there. कारुण्यपूर्णं = full of compassion. मरकतशिला मेचकं = with a dark green body, in colour like an emerald stone. लक्ष्मी विद्युत् ललित वपुषं = having a form beautified by a streak of lightning in the form of Lakshmi. मेघं = cloud. वीक्ष्य = having seen, at the sight of. त्वं मा भैषीः = be you not afraid. After the inhibitory particle मा, the initial आ of forms like आ भैषीः disappears. शुद्धैः = the pure. त्वादृशैः = resembling you. देवहंसैः = the Hamsas among Gods. Hamsa is the name given to an ascetic of a very high order, one in whom passions like likes and dislikes have completely disappeared, and who has therefore acquired perfect purity and

tranquillity of the soul; such among the heavenly beings are called the नित्यसूरयः by Vaishnavas, and are, in a way, the highest among the Angels around the Infinite God. परिचित पदः = one whose feet have been worshipped. हंसी भूतः = one that has become a Hamsa. सः = He. खलु = indeed, surely. भवतां अन्ववाये अग्रजन्मा = the first-born in your race.

The word हंसः has three meanings in this verse, a swan, a pure ascetic, the Supreme Spirit, and the author, by a play on this word, has deduced a common geneology for all. Swans are afraid of heavy dark thunder-clouds; the God is likened to a dark emerald-green cloud with Lakshmi on his breast resembling a flash of lightning; and this God-cloud is full of the waters of compassion. "Yet, be not afraid," the swan is advised. The reason given is this. This God, in Vaikuntha (Heaven), is ever served by deities of the highest holiness, so pure that they are Hamsas among Gods; and such eternal service has rendered Him too a Hamsa; hence He is, as it were, the First-Born of the Hamsa race, and so there is no cause for fear from one who is purity and compassion personified.

It may be noted that throughout the poem, we have around us a sort of atmosphere sanctified by truth, purity, compassion &c., all emanating from the Almighty. The Supreme Spirit is often spoken of as a bird in the Vedas, *e.g*, हिरण्मयश्शकुनिर्ब्रह्मनाम द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते। तयोरन्यः पिप्पलं स्वाद्वत्त्यनश्नन्न्यो अभिचाकशीति ॥

34. The God is here described as यज्ञोद्भूतः and हव्यभुक् ते स्वामिनः = Of your master, God Brahma. सवनहविषां = of the oblations (in the sacred fire) during the (daily) *Soma* sacrifice. सार आस्वादी = he who tastes the essence. When Brahma performs his daily *savanas*, God Varadaraja would appear

in the sacrificial fire and taste the essence of the oblations, thus rendering the mediation of the Fire-God necessary. The idea is that, though the *Vedic mantras* address different Deities, the real acceptor of the essence of all sacrifice is the One God; and He is Varada Raja. (There is no need to make सारं to mean वपा as some commentators have done). सः देवः = that God. श्रुति परिषदां = of the multitude of Vedas, of all the Vedas combined. शुद्धं चक्षुः = the pure Eye; *i.e.*, He is the One who has absolutely clear Vision, through all the Deity-forms mentioned in all the Vedas. चक्षुषां भागधेयं = the good fortune of the eyes (of those who wish to see him, *i.e.*, only those whose eyes are blessed can have a vision of Him). वेदचक्षुस्सनातनः, say the Vedas. अङ्गीकुर्यात् = may accept. विनतं त्वां = you, who have bowed down before him. अमृत आसार संवादिभिः = resembling a shower of nectar (the giver of immortality). आविर्मोदैः = full of pleasure that has welled up. अभिमत वर स्थूललक्षैः = giving in large quantities gifts that are desired. कटाक्षैः = sidelong glances showing favour.

He may favourably accept your worship too, and He is one who gives very liberally, more than is asked for, or desired. Hence, you will do well to visit the shrine and render your worship—is the advice given to the swan.

35. It may be that you will have the greater good fortune of rendering service to the God, says this stanza. मधु आसक्तं = pervaded by honey, having honey all over it. सरसिजं इव = like a lotus. स्विन्नं = moist. देव्याः हस्तं = the hand of his consort, the Goddess Lakshmi. This moisture is a natural characteristic, as She is the Mother of All, and her motherly love keeps her gift-dispensing palm ever moist. आलम्बमानः = holding. तत् इतरकरन्यस्तलीला अरविन्दः = with a pleasure-lotus (a lotus held for mere pleasure) held in his other hand (his

free hand). देवः सः = He, the God. श्रीमान् = the possessor of majesty and supreme power (or, the possessor of the Goddess Lakshmi). यदि विहरेत् = if he (chooses to) take a walk स्वैरं = of his own accord, for his own pleasure. आराम भूमौ = in (his) pleasure resort. व्यक्तः = the manifested (*i.e.*, having manifested himself to your eyes). त्वं एव = You yourself. तं = Him, वीजयेः = fan, वालव्यजनवपुषा = with your body made into a chowry. (*i.e.*, with your fan-like wings).

The image of the God is seen only in stone by all ordinary worshippers. But, on rare occasion, some specially favoured Bhakta has the good fortune to see the God within the image come out in his divine shape. Hence the word व्यक्तः is used.

36. जातप्रीतिः = Having (thus) the happiness of gratification engendered (in you); *i. e.*, having had the pleasure and satisfaction of having seen, served and worshipped God Varadaraja. अथो = then. मध्यमं जनपदं लङ्घयित्वा = having jumped across (*i. e*, swiftly crossed) the middle country (*i. e.*, the country between Kanchi Mandala and Chola Desa). The author means that there is nothing notable in it, and that it was not worth lingering over it. दूरात् लक्ष्य क्रमुक निवह श्यामलान् = dark with the multitudes (groves) of areca-nut trees visible from a distance. प्रत्युद्गच्छत् = going against (the current). मकरवलन स्तम्भितैः = made to stagnate by the circlings of crocodiles. सह्यजायाः = of the Kaveri, born in the Sahyadri. स्रोतो भेदैः = by the different branches. विविध गतिभिः = flowing in diverse ways. संविभक्त अवकाशान् = having well-divided places. चोलान् = the land of the Cholas. याहि = go to.

The Chola land is the land of the palms. The land is divided into many convenient divisions by the branches of

the Kaveri spreading all over the country, and thus making every inch of it fertile. The waters of the branches are not allowed to flow quickly away into the sea, as the crocodiles and the bigger fish infesting it stop the flow by their stemming the current.

37. The girls and young women of that land enjoying themselves on swings will please your eye—says this stanza. हंस—Vocative. तेषु = in that country; note the plural, a common form among names of countries in Sanskrit, as they take their names from the tribes inhabiting them; *cf.* कोसलाः, विदेहाः, पाण्ड्याः, केरलाः, etc. सरसिजदृशः = the lotus-eyed (maidens or young women). सुरभि रजनी सम्भवैः = born of (*i. e.*, made of) the fragrant turmeric. (turmeric is called निशाख्या, *i. e*, having all the names meaning "night;" here रजनी is chosen). अङ्गरागैः = by sweet-smelling cosmetics. सन्ध्यारागं = the tint of the evening आबिभ्राणाः (this word is common to this and to the next line) possessing. पालिका आपीड गर्भैः = having their interiors filled with the flowers of the areca-nut palm. केशैः = by (their) knots of hair. ज्योत्स्नातिमिर कलहं आबिभ्राणाः = wearing (the form of) a quarrel between moonlight and darkness; the white flowers in the black hair represent the struggle between moonlight and darkness. मदकलगिरः = having indistinct yet sweet voices full of passion. दोल अधिरोहात् = by (their) having got upon (their) swings. ते = to you. नेत्रोत्सवं = feast of the eyes. आधास्यन्ते = impart, bestow upon.

It is during the सन्ध्या or evening twilight period that moonlight and darkness vie with each other.

38. जलचर = O thou, water-bird. गाहमानः = as you enter. एषां पश्चिमं भागं = the western part of this country. पृथ्वी लीलातिलकं इव सुभगं = pleasing (or, beautiful) like a playing-ball of

(mother) Earth. नाम्ना वर्षं = by name Varsham. नदीमातृकं = having its lands watered by rivers. द्रक्ष्यसि = You will see. आरात् = near, within a short distance. श्वेतं शैलं = a white mountain. परिमिततया मग्नकैलासदृश्यं = which appears, by its limited extent, to be the sunken Kailasa. फणिपतिं इव (दृश्यं) क्ष्मातलात् उज्जिहानं = and which appears like the Adisesha, the king of the hooded-ones (the *nagas*) rising up from the earth.

Kailas mountains are white and snow-clad, and Adisesha is a white serpent with at housand-crested heads. Hence the comparison.

39. तत्र = there (on that white hill.) दिव्यं तेजः = the Spirit with the heavenly lustre. स्फार आलोक (नेन) = by its expanded vision, or, by its abundant lustre. प्रशमित तमसू सञ्चयं पुंसां = which has completely destroyed the accumulation of the darkness of ignorance among men. प्रत्यग्रूपं = which has taken the form of an Individual Spirit. अग्रुण विभवं = which holds the highest exalted position (or, having highest lordly might). प्रार्थनीयं बुधानां = which deserves to be prayed to by wise people. जलधितनयायाः स्नेहेन नित्यं अनुषक्तं = which is ever attached by the affection of the Daughter of the Ocean (*i. e.*, of the Goddess Lakshmi.) [Lakshmi is said to be one of the products of the ocean of milk churned by the Devas and the Asuras for obtaining the nectar of immortality from it.] (Such a God) आधास्यते ते = will confer on you. नन्तुः = who bow to Him (*i. e.*, who worship Him). कुशल निवहं = a multitude of blessings, or, abundance of prosperity. नेदीयांसं = which will come (to you) very soon.

In this stanza, the swan is advised to go to the temple on the hill and worship the God there. It may be noted that the author, though a devout temple-goer, has everywhere laid stress on the God-form being only a manifestation of the

Supreme Spirit, and on his chiefly being the dispeller of the darkness of ignorance and the granter of knowledge, tranquillity and salvation.

40. तदनु = after that. संविचीयाः = (please) explore thoroughly; ची is the root, with prefixes धि and सं) काननं = a wood. स्निग्धच्छायं = having a dense unbroken shade. विततं = vast in extent. तस्य (श्वेतशैलाधिदेवस्य विष्णोः) धाम इव नीलं = dark (or, blue) like his lustre (*i.e.*, the lustrous colour of the God on the white Hill. नीली पुष्पस्तबक ललितं = charming on account of clusters of blue flowers. दृष्टे तस्मिन् = when that has been seen (by you). अनिमिष वधू नित्यनिर्वेश योग्ये = fit to be ever enjoyed by heavenly damsels. ते मानसं = your mind (or, heart). लघु मंस्यते = will think lightly of स्वर्ग उद्यानश्रियं अपि = even the splendour of the pleasure garden of heaven (*i.e.*, of नन्दनं, the pleasure garden of Indra, the chief of the Gods).

41. यत्र = where (this stanza merely continues the description of the land in which the white Hill is situated.) प्रायः = generally, as a general rule. वायुः = the wind, परिजनविधिं धत्ते = does the service of a servant. पञ्चबाणस्य = to the five-arrowed God (Cupid.) अरविन्दं, अशोकं, चूतं, नवमल्लिका, नीलोत्पलं, these flowers are said to be the five arrows of Cupid. कुर्वन् चित्रं वितानं = forming a many patterned canopy. नानाकुसुम रजसा = with the pollen of different kinds of flowers. पूग अरण्ये = in the wood of areca-nut palms. मृदु विचलयन् = gently shaking. पालिका चामराणि = chowries, namely, the flowers of areca-nut trees, पादन्यास क्षमं अवकिरन् क्ष्मातलं पुष्प जालैः = making the surface of the ground fit for placing (his) feet on, by scattering multitudes of flowers.

42. अथ = and then. सौम्य = gentle sir. सह्यकन्या = the daughter of Sahyadri (the Kaveri.) स्यन्दते—flows. स्रोतो वेगात्

जनपदं सीमन्तयन्ती = cleanly dividing the country (as the parting of the hair on women's heads) by the speed of its current. गाढ़दा मौक्तिक ओघैः = (with an) uneven (bed) on account of multitudes of pearls. पुण्ड्रेक्षूणां = of sugar-canes of the Puudrekshu variety (perhaps having white and red streaks). पुळिन विशदैः = of a clear white colour like a sandy bed. पर्वभेद अवकीर्णैः = scattered around on account of the splitting of the knots (in the canes). काले काले परिणति वशात् = as a result of maturity season after season विबुध सरितः प्रत्यादेशः = throwing into shade the river of the Gods (*i.e.*, Ganga in heaven)

It is only the अखण्ड कावेरी that is referred to here, for it is only here that the river is broad enough and swift enough to form a clear dividing line between two countries; the branches are too small or too sluggish, and so the reason given by स्रोतोवेगात् cannot apply to them.

It is an old belief among Sanskrit writers that pearls are found not only in pearl oysters but also in many other places, *e.g.*, in the knots of fully ripened Pundra sugarcanes, and in the frontal lobes of some Elephants' foreheads.

43. This stanza is a continuation of the previous one, connected with it by the relative pronoun यां = and by the epithets नीयमानां and विहित कुशलां नीयमानां = her who is being led. सपदि = immediately (*i.e.*, in haste). मरुता = by the wind. सह्योत्सङ्गात् = from the sloping side of (or, from the lap or embrace of) Sahya (Mountain). विहित कुशलां = her who has been blessed with happiness and prosperity. त्वादृशानां द्विजानां = by the twice-born (*i.e*, birds, or, Brahmanas) like yourself. भद्रालापैः = by auspicious speeches (or by the chanting of auspicious *Mantras* like the *Swastivachanika mantras.*) यां मन्द-स्मेराम् = that gentle smiling one whom अस्कन्नाः पूगाः = the wet

palms. वासयन्ति इव = render perfumed, as it were. मधुपरिमळैः = with sweet fragrant substances. निशान्ते = at the end of the night, during the early dawn. सरस कुहळीपत्र पातैः = by showers of (detached) areca-nut flowers full of honey.

Sahyadri is the father, Kaveri is the daughter, and the Ocean (सरित्पतिः) is the husband of the girl. The daughter is to be sent urgently to her husband, and leaves the lap of the father. The wind escorts her as an elderly male relative. Before she leaves her father's house, the twice-born will have chanted auspicioos mantras over her blessing her and guarding her from harm. On her way, other relatives will shower flowers over her and heighten her charm. There will be plenty of water-birds during the season of the floods, and their sweet notes taken as the expressiou of good wishes

द्विज means a tooth, a bird, or an individual of one of the three higher castes, chiefly a Brahmana. The word means "twice-born;" a bird is born first as an egg and later as a bird; a Brahmana receives a second birth, as it were, when he becomes a Brahmachari, the second being his spiritual birth

44. तस्मिन् = in that (land.) द्रक्ष्यसि = you will see. सम्पदं = the beauty or charm पुष्करिण्याः = of the lotus pond, or, of the pond of the healing waters (पुष् = to nourish.) चन्द्र उल्लास प्रथित यशसः = the fame of which is proclaimed for having given fullness of light to the moon. The allusion here is to a Puranic legend which runs thus:—The moon god married some of the stars, daughters of Daksha Prajapati. As he was fond of only one of his wives and neglected the others, Daksha

cursed him with pulmonary consumption. The moon-god tried all means of getting rid of the disease and was cured only after his bathing in this pond. Hence it is known by the name of चन्द्रपुष्करिणी, which is now situated within the temple at Srirangam. अमर महिळामौळि गन्धैः अवन्ध्यां = which is never destitute of the sweet smells from locks of hair (on the heads) of the Immortal ladies; *i.e.*, even Goddesses hold the pond so sacred that they bathe in it every day, thus leaving the waters constantly perfumed. आतन्वानां व्यपगत रसं मानसे मानसं वः = making your desire in the Manasa (lake) disappear, making you lose your love for the Manasa lake. अन्यैः तीर्थैः अपि समन्तात् परिगतां शुद्धिहेतोः = Surrounded on all sides even by other sacred waters, for purification.

The मानस सरोवरः is said to be favourite haunt of the royal swans. Sri Venkatanatha, author, is such a staunch believer in the sanctity of the sacred places and water of S. India, that he naturally prefers them to those of Aryavartha.

45. तस्याः तीरे = On its banks (*i.e.*, on the banks of that पुष्करिणी). विरचितपदं = made as an abode or station (*i e.*, stationed there.) साधुभिः सेव्यमानं = fit to be worshipped by saints. शेषपीठं = the Adisesha seat. सौम्य = gentle sir. श्रद्धायोगात् विनमित तनुः = with your body bent, on account of faith. भजेथाः = (please) worship. यस्मिन् = in which. मुनिभिः उदितं = it has been said by Munis. स्थानं भाव्यं = the place which is destined to be the abode. श्रीमतः रङ्गधाम्नः = of the God Sri Ranganatha. The epithet श्रीमत् denotes the possession of royalty, majesty, omnipotence, everything that makes the possessor supreme. रङ्ग is the name of the island, which with the honorific prefix श्री has become श्रीरङ्गं ; the God who has made रङ्ग his धामन् or

place of abode is रङ्गधामन्. अस्मत् कुलधनतया = as being our family wealth. साकेतभाजः = of him who dwells in Saketa, *i.e.*, in Ayodhya city.

The allusion here is to the Puranic legend that Sri Ranga Vimana was the idol that was being worshipped by the kings of the Solar Race in Ayodhya and that it was presented to Vibhishana of Lanka for his worship; that, on the way, the God preferred to stay at Srirangam on the Sesha Pitha ready for him.

46. चेतः धावति = (my) fancy flies (to that God) सत्त्वे दिव्ये = in the (Vimana which is of) pure heavenly *sattva* quality स्वयं उदयतः तस्य = of Him who manifests himself of His own will. धाम्नः = of the splendour. प्रसङ्गात् = in consequence of. भ्राजमानं = shining. तत् अन्तः = within it. मंजूषायां मरकतं इव = like an emerald in a box. उपहित भुजं = with one shoulder placed (as a pillow) शेष भोगे = in the coil(s) of Adisesha. शयान = who has laid himself down. दीर्घअपाङ्गं = having long outer corners of the eyes. जलधितनयाजीवितं = who is the life of (Lakshmi) the Daughter of the Ocean. आद्यं देवं = the First God.

For Sri Ranganatha's inner splendour, the author describes him, one of his stotras, as अन्तर्ज्योतिः; speaking of Him as being ever present in his heart, the author says, मध्येरङ्गं मम च हृदये वर्तते सावरोधः. For those that have unbounded faith like our author, the image of the God is only a form enclosing within it a spiritual splendour far beyond words.

47. तदनु = and beyond that. चोर आक्रान्तं = infested by robbers. This part of S. India is even now called the land of the Kallars (*i.e.*, thieves or robbers by caste); it was once a

forest in which these predatory tribes lived. विपिनं = forest. चोलपाण्ड्य अन्तरस्थं = situated between the country of the Cholas and the Pandyas. झिल्ली नाद श्रवण परुषं = harsh to the ears on account of the shrill sounds of tree-crickets. शीघ्रमेव व्यतीयाः = cross over quite quickly. तीर्णे तस्मिन् = when it is crossed. सखे = friend! प्रकटय = make manifest, display. ते शीतलान् निनादान् = your cool notes. कवयः = birds, or poets. न खलु शब्दायन्ते = will not indeed make a sound. सन्निधौ दुर्जनानां = in the presence of bad men.

There is danger of death or capture in the case of the swan; of malicious mockery and abuse in the case of literary writers.

48. तस्मिन् देशे = in that country (*i.e.*, in the Pandya country). कुवलय दृशः = the lotus-eyed (women or maidens). वक्त्रं उत्तानयन्त्यः = with uplifted face(s). स्रस्त आपीड प्रचलत् अलकं = having curls that are tossed about by the loosened crest-jewel व्यक्त ताटङ्क रत्नं = having the gem(s) of the large ear-rings clearly visible. मुक्ता चूर्ण स्फुरित तिलकं = having the beauty mark on the forehead glittering with pearl powder. जातकौतूहलाः = with their curiosity excited. त्वां मधुरविरुतं = you, with (your) sweet note. मानयिष्यन्ति = will honour. अपाङ्गैः मालादीर्घैः = with their glances from the corners of the eyes long like garlands. The glances are long enough to reach you as you fly, and will fall on you encircling you like garlands.

49. This stanza introduces a hill-shrine in Madura District, known by the popular Tamil name of Tirumal Arum Solai, of which the God is known as *Azhagar*, equivalent to the Sanskrit *Sundararaja*. The *Kallar* tribes have become His special devotees, and He is therefore popularly known as

Kalla Azhagar. The hill and its surroundings form one of Nature's beauty spots even to-day.

प्रत्यासीदन् = as (you) come into close proximity with ; सद with आ = to come near ; the prefix प्रति introduces the idea of closeness. वृषभमचलं = the hill named Vrishabhachala. नित्य आवासं सुन्दर आख्यस्य विष्णोः = the permanent abode of Vishnu, who is (here) known by the name of Sundara. सपदि = quickly. नतः स्याः = become prostrate, or bowed down (before). भागधेयं = the good fortune (*i.e.*, the God who has manifested himself owing to the good fortune of the devotees). विनतः = humbly, as an humble one. यस्य उत्सङ्गे = on the sloping side of which. विभाति = shines forth. दिव्यं पाथः = the heavenly water, the water of the heavenly Ganges. तस्य बलिविजयिनः मञ्जीर वान्तं = poured forth from the anklet of that (famous) Conqueror of Bali. पशुपतिजटास्पर्शहीनं = that has not come into contact with the matted hair (on the head) of God Pasupati (Siva).

वम्, the verbal root of वान्तं, means "to vomit," as well as "to send out," "to pour forth."

The allusions here are :—(1) *Bali,* a great king of the *Asuras,* had conquered the world of the God, who had thus to go into hiding. At the request of *Kasyapa* and *Aditi,* one set of premordial parents, Lord Vishnu was born to them, and this incarnation is known as the *Vamana Avatar.* He overcame *Bali,* sent him to the nether-world to rule there, and gave back the celestial kingdom to the *Devas.* Thus Vishnu became बलिविजयिन्. (2) King Bhagiratha, of the Solar Race, wanted to bring down the heavenly Ganga to the earth, that her waters may purify the remains of his forefathers and send their souls to heaven. After a severe penance, Ganga is allowed to come down, but God Siva catches her in the hair

of his matted head to break the destructive force of her fall; later he lets her out on the earth, to flow as the modern Ganges; and her waters, as they came out of Siva's matted hair, were considered to be sacred even by the Gods. But in South India, especially in the Pandya kingdom, the intolerant persecutions of the Saiva Kings had long ago created a hatred between the worshippers of Siva and those of Vishnu. The author, as a staunch Vaishnava, expresses his belief that the waters of the Ganga that came direct from the anklet of Vishnu, without any contact with Siva's body, are superior in sanctity. (3) The stream that flows down near that shrine is called नूपुर गङ्गा (the anklet-Ganga) and is even to-day held in great veneration by the people of the surrounding country.

50. This stanza describes the glory of the Pandya land. यायाः = travel on (Imperative of या = to move, to procoed). पश्यन् = looking at. पाण्ड्यदेशान् = the country of the Pandyas. (पाण्ड्याः, पाण्ड्यदेशाः, always used in the plural, somewhat like the Pandya Dominions). The rest of the stanza consists of epithets eulogizing the land. सिक्तसस्यान् = which has its growing crops watered (*lit.* sprinkled with water). पयोदैः = by rain-clouds. कारावासस्मरणचकितैः = that tremble with fear at the memory of (their) imprisonment, क्षत्रियाणां प्रभावात् by the miraculous power of the Kshatriyas (*i.e.*, of the Pandya Kings). ईशात् अस्त्राणि अधिगतवतां = who had obtained (through penance) magic weapons from God Siva. मण्डितान् = which are adorned. पुरजनपदैः = with cities and rural parts. पुण्य आवासैः = which are the abodes of sanctity (*i.e.*, which have many shrines and other holy places in them.) परं, अलकया स्पर्धमानैः अजस्रं = which constantly challenge the city of *Alaka* to excel it.

परं, as an indeclinable, means "beyond," and when joined with nouns in the instrumental case, it gives the meaning of "excelling."

The allusions in this stanza are:—(1) A legend in Agastya Samhita which says that the Pandya Kings had chained the rain-clouds and imprisoned them within the boundaries of their land so that it might never suffer from drought. The Pandyas were staunch, and some of them even bigoted, Saivas, and naturally they would have invoked the aid of God Siva with penances. This land, including the present districts of Madura, Ramanad and Tinnevelly, has now many Vaishnava shrines and other sacred places. (2) Alaka is the name of the capital of the kingdom of Kubera, the God of Wealth, and the regent of the North.

The word क्षत्रियः is used to denote an individual of the fighting and ruling part of the Aryan tribes. The word later came to be used to denote any prince or ruler or great warrior; hence the Pandyas, though not of the pure Aryan race, have also this appellation given to them.

51. ततः means either "thereafter" or "therefore." Both these meanings suit here, but the constructions will be different. ततः भजेथाः = and after that honour; or ततः तारापूर्णं दिवमिव = and therefore like the heavens full of stars. The second construction is commonly preferred. ताम्रपर्णीं भजेथाः = honour (or worship) the (river) Tamraparni. जनितपुलिनां = whose sands are engendered. मुक्ताजालैः = by multitudes of pearls. शुक्तिसन्तान मुक्तैः = liberated by (or, from) multitudes of pearl-oyster-shells. ततः = (and) therefore. तारापूर्णां दिवं इव = like (*i. e*, resembling) the sky full of stars. तत्र = there (*i. e.*, in that river). पानीयं = the drinking water. ते परिणमयिता =

will cause to you (*i. e*, in your body) the result of. मुक्त आमयत्वं = a cast-away diseased condition (*i. e.*, freedom from disease). This phrase has another meaning implied in it, resulting from the compound word being split up in a different way; मुक्तामयत्वं = (the splendour of) being full of pearls (*i e.*, of pearly lustre); as if to say, "If you drink the waters of this river, your body will shine with a pearly gloss." नियत विशदं = permanently clear, never becoming turbid; this epithet qualifies पानीयं प्रत्यासत्त्या = on account of the proximity of. महर्षेः पीत सिन्धोः = the Maharshi who drank the ocean (dry).

Pearl-oyster beds are now confined to the sea into which these rivers of southern-most India fall. The poet either used his poetic license to extend the pearl-bearing area to the river beds also, or, during his time, the beds of these rivers too bred pearl-oysters in convenient places.

Sage Agastya, the first Aryan Maharshi who crossed the Vindhyas and settled in the land of cannibal tribes south of the range. He is said to have systematized the Tamil language and written many great works in it. He is revered by the Tamils, and a sacred pond in Tinnevelly District, named Agastya Tirtha, is shown as the one he used to bathe in. Therefore he is said to be in the proximity of the Tamraparni.

Puranic legends say that a set of *Asuras* named Kalakeyas did great harm to ascetics, and would hide under the sea, whenever the Gods came to kill them. The sage Agastya was requested to help, and he drank the whole of the waters of the ocean in one gulp. The Kalakeyas had now no hiding-place and were killed by the Gods. This is referred to in the epithet पीतसिन्धुः. The waters of the Tamraparni are ever pure

because, as the stanza says, the ocean is afraid to encroach on the river, on account of the presence of the sage in the vicinity.

52. संप्रीत चेताः = having a satisfied and pleased heart. तस्याः सरसिज मुखा स्वादनात् = by tasting of her (the river's) lotus-face. स्वैरं = to (your) heart's content. तरल लहरी बाहुसंश्लेषणेन = by the embrace of her tremulous wave-arms. शीतीभूतः = having become cool. अध्यासीनः पुलिनं (त्वं understood) = (you) seated on the sand-bank (in the river-bed). पुलिनं in the accusative case, is the right idiom, though it means पुलिने; just as we have two sorts of expressions in English, "to sit on a chair" and "to take a chair", in which latter, "chair" forms the direct object of the transitive verb. चन्दनाद्रेः अनिलैः वीजितः = fanned by the breezes of the Sandal-mountain (*i. e.*, Malaya). भवान् सागरं लङ्घयिष्यन् = you, who will have to fly across the ocean. श्रांतिं शान्ति गमयतु = may (you) have your fatigue allayed.

The river is the lady-love of the swan. The lotuses are her face, and he kisses them. The tremulous waves are her trembling arms with which she encircles him and cools him. He sits on the sands in her bed, as on her lap. The breezes are the servants fanning him. He is thus refreshed and has his vigour renewed for the mighty attempt of flying across the ocean.

53. कियत् इव = even within a short distance तस्याः सव्यं = of her right (*i. e.*, towards the right of the river). गतः = having gone. द्रक्ष्यसि = You will see. आरात् = near (you). अब्धेः वेलां = the shore of the ocean. The rest of the stanza consists of epithets qualifying वेलां. श्याम ताली तमालां = (full of) dark mountain palms and *Tamala* trees. चेतसो नन्दयित्रीं = gladdening the hearts. त्वत् प्रायाणां तरुणवयसां = of youthful people like you.

मुक्ता अभिरामां = charming (to the eye) on account of pearls presented (*i. e.*, brought up and deposited). विविध लहरी = by various kinds of waves. द्विगुण पुलिनां = whose sand-banks have been doubled (in size). केतकीनां परागैः = by the pollen of Ketaki flowers (accumulating on them).

It has to be noted that the author revels in describing Nature. Descriptions of carnal love are etherialized by ascribing womanly love to lotus-ponds and pearl-bed streams.

54. सौम्यसखे = gentle friend! स्थित्वा तत्र क्षणं = having stayed there for a moment. पत्त्र प्रकृष्टः त्वं = You, who are most powerful of wing. लक्षीकुर्वन् = aiming straight at. दशमुख पुरीं = the city of the Ten-faced (Ravana). वेगतः व्यतीयाः = fly (across) with speed. शरः इव = just as if (you were) an arrow. वेलाचापं = (leaving) the shore-bow. The sea-shore is bent like a bow, and is therefore compared to a bent bow from which an arrow flies. The first two lines of the stanza form an epithet for वेलाचापं. अधिगत गुणं = provided with a bow-string स्रोतोभेदैः = in the form of different mountain streams. उभयतः शैलशृङ्गात् अवतीर्णैः = Coming down from the hill-top on both sides (of the hill). चारु विस्फार घोषैः = with the deep notes of the bow-string pleasant to the ear.

The shore is in the form of a fully-bent bow. The bow-string drawn to the ear, thus making an angle in the middle, is made of two sets of mountain streams coming down from the hill-top and falling into the sea one on either side, at places which may be considered to be the tips of the bow. The streams come roaring down giving rise to a note like the deep hum of a plucked bow-string; and both are pleasant to hear. From the top of peak, which is the centre of the bow-string the feathered one flies.

The meaning of पत्रप्रकृष्ट: given above is the orthodox version; but the reader may find the following rendering more to his taste. पत्र प्रकृष्ट: also mean "powerfully drawn, or propelled, by feathers." In the case of the swan, the powerful feathered-pinions take him swiftly alone; in the case of the arrow, it is drawn to the ear by the feathered end, and steadied in its flight by the feathers.

Ravana, the Rakshasa king of Lanka is popularly considered to be ten-headed and twenty-armed.

55. सखे = friend! त्वं द्रक्ष्यसि पयोधिं = you will see the ocean. विद्रुम अरण्य योगात् = by its conjunction with the coral forests (*i.e*, on account of the forests of coral growing in it). दावासक्तं वनमिव = as if (it were) forest with a forest-fire on it. नभ: संध्या इव अनुविद्धं = as if (it were) the sky overspread by (or variegated with) the (colour of the) twilight. सिन्दूर अङ्कं द्विपमिव = as if (it were) an elephant marked (for auspiciousness or beauty) with red lead. An elephant is called द्विप: because it drinks with two organs, first with the trunk and then with the mouth. हरिं स्व अम्बरेणेव जुष्टं (इव) = as if it were Vishnu furnished with (*i.e.*, clothed in) his own (favourite) garment. Hari's favourite colour is golden yellow. विद्युद्भिन्नं घनमिव = as if (it were) a dark cloud split by a flash of lightning. देहेन एकं मिथुनमिव = as if (it were) a couple with a single body.

The sea between India and Lanka is said to be full of coral formations, the dark blue sea being coloured or streaked or coverd with coral in different ways and of different colours, some flaming rosy-red, some orange-red, some golden yellow, some dazzling white, and so on.

56. सागर: वर्धित आत्मा = The Ocean had its body extended (*i.e.*, its extent was increased). आत्मन् may mean the indivi-

dual soul, the collective soul, the body, or, self. भित्त्वा क्षोणीं = after having dug up the earth. अस्मत् पूर्वैः = by my ancestors. अगणितबलैः = of immeasurable strength. सुरपति हृतं तुरंगं द्रष्टुकामैः = who wished to see (*i. e.* to find out) the steed that had been misappropriated by the ruler of the Devas (Indra). यदि आदिशेत् = if (he) directs. गिरीन् गुप्तपक्षान् = the mountains with their wings hidden. तव सत्कारार्थं = in order to honour you. अश्रान्तः अपि = even though you are not tired. उचितं प्रणयं बन्धोः = the suitable loving regard of a relative. न विहन्याः = do not reject or decline.

The allusions in this stanza are:—

(1) King Sagara, one of the ancestors of Sri Rama was about to perform a great horse-sacrifice, when Indra, the chief of the Gods, stole his sacrificial horse, thus preventing the performance of the *yajna*. The king asked his 60,000 sons, all mighty warriors, to find the horse and bring it back. They dug the earth, to find where the animal was hidden, and went on killing every under-ground being they met. They at last found the horse in the bowels of the earth, grazing near the Sage Kapila. They wished to punish him as the thief, and were reduced to cinder by the fire of his wrath. It was declared by *Garuda* that their souls would ascend to heaven only if the Holy Ganga washed their remains, King Sagara and some of his descendants despaired of doing this, but at last King Bhagiratha of that line performed terrible penance and brought down Ganga from heaven. She filled the whole of the vast pit dug by Sagara's sons, thus increasing the area of the Ocean; which thus became a relative of the solar race. (2) Long, long ago, mountains had wings and inflicted great damage upon the inhabited world. Indra, the lord of heaven

was angry and clipped their wings with his thunderbolts. A very few of the winged mountains flew away from his wrath and hid in the Southern ocean, and one of them was Mainaka. Long, long after, when Hanuman leapt across the southern ocean to reach Lanka in search of Sitadevi, the Ocean-lord wished to help him to rest and asked Mainaka to rise up from his hiding place and offer him shelter. Mainaka obeyed and this so pleased Indra, that he allowed him to stay above the waters without fear.

57. तत्र आसीनः = Seated there. स्मेर हेमारविन्दे = on a blooming (*i. e.*, well-opened) golden lotus. क्वचन सरसि = in some lake (on that mountain). लब्धास्वादः = having got a taste of (*i. e.*, having drunk) मधुभिरमितैः = with an unlimited amount of honey (*i. e.*, any amount of honey, even to satiation). संविनीत अध्वखेदः = having brought well under control the fatigue of your journey (*i. e.*, having become thoroughly well refreshed). उल्लंघ्य सिन्धोः शेषं = having flown across the rest of the ocean. लघुतरगतिः = with more active speed. द्रक्ष्यसि अग्रे = you will see in front (of you). सुवेलं = the Suvela (mountain). मसृणित शिला रम्य वेलं = forming a charming shore, with its rocks rounded smooth, तोय आघातात् = by the blows of the waters (*i. e.*, by the waves constantly dashing against them).

Suvela is the mountain range on which the strong mountain-fortress of Lanka was built.

58. This stanza continues the last one, being in fact a long qualifying clause attached to सुवेलं. यस्य आसन्ने = in the proximity of which. पयसि जलधेः = in the waters of the ocean. प्रवालाः = corals. त्वत् प्रतिच्छन्द चन्द्राः = having (among them) your reflected image (shining) like the moon. पक्षच्छेद क्षरित रुधिरस्तोम सन्दर्शनीयाः = having clearly the appearance of accumulations of drops of blood that have flown out on account

of the severing of the wings (of the Suvela mountain). वीची प्रांप्तेः विषमित रुचयः = having their lustrous appearance rendered uneven (*i. e.*, ruffled) by the coming in of the waves. (These corals). मौक्तिकैः तारकाभैः = along with pearls resembling stars. दर्शयन्ति नियतं अवनौ = present the appearance, permanently on earth. संध्यां अन्यां = (of) an unusual (evening) twilight.

The beach just at the foot of the Suvela Mountain is of coral interspersed with pearls; it thus presents the appearance of the red sky after sunset with stars twinkling in it. As the Swan passes above, its reflected image forms the white moon in the sky. The coral is strewn so near the foot of the Mountain and so thickly that it looks as if it were a mass of drops of blood fallen from the wounded mountain when it was shorn of its wings, and coagulated there. The whole of this shining surface will have its lustre ruffled as the waves pass over it.

59. This stanza is similar to the previous one, in describing the Suvela mountain. यत्र = where. अरण्यं = the forest. उत्प्रवाळं = shows shoots that have risen up (in the form of) विद्रुमैः = corals. मुक्तारत्न स्तबक शबलैः = variegated with clusters of pearl—gems. वीची वेग अपनीतैः = brought out of their places by the force of the waves. वरुणवसतेः = of the abode of Varuna (the divine regent of the ocean.) (And) वासितं = is filled with perfume. मौलिदघ्नैः = rushing up to the crown of the head. मधु परिमळैः = by the sweet smells of honey. मन्दाराणां = of *Mandara* trees. आहृत स्थापितानां = brought and planted. स्वयं अनिमिषैः = by the unwinking (Gods) themselves. रक्षो भीतैः = by them who were afraid of the Rakshasa (viz., Ravana, the terror of Gods and men.)

When the Gods descend from heaven to the earth, they may be distinguished by the fact that their eyelids do not wink and that they stand a little above the ground.

60. तस्मिन् = in it (*i.e.*, on the mountain). लङ्का भवतः दृश्या भवति = Lanka will become apparent to you (*i.e.*, you will see). चारुसौध अवदाता = spotlessly beautiful with its lovely mansions. लीना = resting (*i.e.*, situated) राजहंसी इव = as if (she were) a Queen Swan. सिन्धोः महित पुलिने = on the revered sand bank of the ocean. या = she who. श्राव्यनादा = of a note melodious to the ear (who) स्थास्यति = stays (there.) पक्षैः = with wings. पवनतरलैः पताक अपदेशैः = under the guise of banners flapping in the wind. त्वां आयान्तं अभ्युज्जिगमिषुरिव = as if she is eager to approaching you (for welcoming you) the incomer. लंका is fem. and is personified.

The Stanza says, "You will not be an unwelcome visitor there So far as the city is concerned, you will find in her a close resemblance to your loving mate. The mansions in it are spotlessly white like the body of the Queen Swan. The flapping of the white banners flying on the mansions will resemble the first attempt of your mate to rise up and welcome you; and the sweet sounds heard everywhere in the city will be like the sweet loving welcome notes of your mate."

अवदाता means also "pure, virtuous," epithets which will fitly apply to the chaste wife waiting to welcome her lord. For the epithet श्राव्यनादा *cf.* शुश्राव मधुरं गीतं त्रिस्थान स्वर भूषितं । स्त्रीणां मदसमृद्धानां दिवि चाप्सरसामिव ॥ शुश्राव काञ्चीनिनदं नूपुराणां च निस्वनं । सोपाननिनदांश्चैव भवनेषु महात्मनां ॥

End of Asvasa I.

NOTES

ON

HAMSASANDESA

ĀSVĀSA II

The first four stanzas continue the description of Lanka from the end of *Asvasa* I. The words यत्र, यस्यां, या, have to be completed by the addition of सा having for its predicate दृश्या भवति in stanza 60, Part I. But the stanzas are not real descriptions of the city or the fortress; they are, with the exception of a few phrases in stanzas 3 and 4, digressions loosely connected with Lanka.

1. सुर युवतयः = the heavenly maidens. यत्र आनीताः = who have been brought to which place. ललित गमनाः = graceful in gait. सशिंजाः = (accompanied) with tinkling sounds (whenever they moved). स्मरशरदृशः = with eyes resembling the arrows of Cupid. (Since अरविन्दं is the first of these arrows, the epithet means अरविन्द दृशः = the lotus eyed). आपाण्डुर अंगयः = with forms slightly pale (on account of their forced exile in a hated land). मधुर वचसः = whose words are sweet. मनोज्ञाः = who are lovely. रञ्जयेयुः = will gratify you (by their attentions). समक्षं (Ind.) = before (your) very eyes ("personally" would be a fitter meaning). त्वां = you. लीलाखेलं = who have an easy sportive charm. चारुनादं = who have a melodious note. गौरं = the white one. भल्लाक्षं = who have eyes like half-moon shaped arrowheads. मुग्ध आलापं = whose speech is simple and pretty. मानस अर्हं = who are fit to live in *Manasa* lake.

The two sets of epithets are so formed that they show a close resemblance between the heavenly maidens and the swan. The inhabitants of Lanka, among whom they are forced to live, are coarse, loud-voiced, black in colour, with fierce cruel eyes, rude and vulgar in speech, and on the whole unfit to be thought of; and the heavenly maidens therefore welcome with pleasure a pure white bird from their abodes on the Himalayas and beyond, a bird that is characterized by qualities similar to their own, in colour, beauty, grace, melody and soft pleasing speech; and they please him with their personal attentions.

The epithets of the swan and those of the maidens are placed in juxtaposition to show the similitude. भल्लाक्षः is also a synonym for राजहंसः. मानसार्हं and मनोज्ञाः may be rendered in another way as equivalent to "fit to hold a place in their minds" and "capable of understanding inclinations and tastes"; the maidens, with their finer tastes, can appreciate the *Rajahamsa*, and remember him always.

2. यस्यां = in whom (*i.e.*, in which city). लोकपाल अवरोधाः = the ladies of the inner apartments of the Rulers of the World (*i.e.*, of the Regent-gods of the eight quarters, *viz.* Indra, Agni, Yama, Nirruti, Varuna, Vayu, Kubera, Isana, respectively from the east clockwise.) रक्षसा दूरमुक्ताः = who have been left (unmolested) at a distance. उपहति भिया = on account of the fear of being destroyed. उग्रैः शापैः = by (their terrible curses. दग्धुं योग्याः = who are (by the intensity of their chastity) fit to burn. हुतवहं अपि = even the God of Fire. त्वत् प्रिया वर्ण शुद्धाः pure (*i.e.*, chaste) like the (pure white) colour of your lady-love. उत्पश्यन्तः = (yet) who expect. स्वरक्षां = protection (from the lust of Ravana) for themselves. जनकतनया तेजसा एव = only through the spiritual splendour of (Sita Devi).

the daughter of (king) Janaka. रोधं अनुविद्यते = suffer imprisonment.

Ravana, who fought the Lokapalas and worsted most of them, brought with them, as prisoners of war, ladies from every royal household and put them in his own harem. This stanza says that they had the power to destroy him by their curses, but awaited the natural course of events which would result in the death of Ravana for his having kidnapped *Sita*. This is the version created by the orthodox pandits, who did not wish to allow that a Rakshasa was able to win a Deva maiden for his wife. The Ramayana of Valmiki tells a truer tale. *cf.* राजर्षि पितृ दैत्यानां गन्धर्वाणां च योषितः। राक्षसानां च याः कन्यास्तस्य कामवशं गताः॥ युद्धकामेन तास्सर्वा रावणेन हृताः स्त्रियः। समदा मदनेनैव मोहिताः काश्चिदागताः॥ न तत्र काचित्प्रमदा प्रसह्य वीर्योपपन्नेन गुणेन लब्धा। न चान्यकामापि न चान्यपूर्वा विना वरार्हां जनकात्मजां तां॥ And in another place. देवगन्धर्वकन्याश्च नागकन्याश्च वीर्यवान्। अवेक्षमाणो हनुमान् नैवापश्यत जानकीं॥ The idea conveyed by दूरमुक्ता does not find a place in Valmiki.

3. या = who (*i.e.*, which city). अध्यासीना = is situated. बहुमणिमयं तुङ्गशृङ्गं सुवेलं = on *Suvela*, having high peaks and full of an abundance of gems (or, of many kinds of gems). रक्षसा रक्ष्यमाणा = protected by the Rakshasa (king). दिक्पालेषु प्रथित यशसा = whose fame has been extended among the Rulers of the quarters. अग्र हस्तान् धुनोति = waves (her) fingers collectively (*i.e.*, gives a call with her palms). ध्वजपटमयान् = consisting of banner cloths. आहूय इव नु = as if (she) were calling (*i.e.*, challenging). परिष्कार भूम्ना = by the abundance of her decorations. अमरनगरीं = the city of the Gods. अग्रे मेरोः = (situated) on the top of *Mount Meru*.

Lanka is said to rival, and perhaps excel, the city of the Gods in wealth and splendor; and there seems to be, for the

time being, no danger of her losing her rank, as she is protected by the mighty arm of Ravana, whom the Gods have encountered to their cost.

4. यस्यां = in whom (*ie.*, in which city). अस्मिन् काले = during this season. व्यपगतघने = when the clouds are dispersed. त्वत् विहार उचिते = suitable for your wandering about. सलिल कणिकाः = drops of water. निष्यन्दन्ते = ooze out. चन्द्रकान्तस्थलीनां = of moon-stone floors उद्वेलयंत्यः = increasiug beyond bounds. विरहजनितं बाष्पं = tears caused by separation from their lovers or husbands. स्वर्गस्त्रीणां = of (*i.e.*, among) the ladies of heaven. विलुलितधियां = whose minds are tossed about. शर्वरी गर्वहासैः = by the proud smiles of the Night. चन्द्रालोकैः = in the shape of moonbeams.

The brilliant autumnal moonlit nights of the tropics are the finest nights for lovers to stroll about, hand in hand; and when the ladies of heaven, imprisoned in Lanka, see such a night, they feel the pangs of separation from their lovers or husbands all the more keenly. It appears to them as if the Goddess of night is laughing at them saying, "Here I am, happy with my Lord, the moon. You poor things! You have not the ghost of a chance of seeing your lovers or husbands again." Then the poor ladies sit upon the moonstone floors and weep. But those floors have the property of sweating when the moon shines upon them. These dew drops swell the quantity of tears that fall upon them.

त्वद्विहार implies that the swan will be flying about with his mate enjoying life.

5. तां = her (the city of Lanka). भस्मी भूतां = reduced to ashes. पावकेन = by (the God of) Fire. पवनतनय स्नेहिना = who

was the friend of the son of (the God of) wind. मैथिलीशोकवह्नेः भासा = which was the brilliance of the fire of grief of *Maithili (Sita)*. तादृक्परिणति जुषा = that had, by transformation, assumed such-like form (*i. e.*, the form of real material fire). विश्वकर्मादयः = *Visvakarma* and others. अन्तस्त्रासात् अवहित धियः = whose minds have been rendered attentive (to their work) on account of their hidden fear (of Ravana). अवश्यं संविधास्यन्ति = will, of course, necessarily accomplish (the re-building). प्रत्यादिष्ट प्रथमरचनं = throwing into shade the original production.

The Wind and the Fire are friends, and so, Hanuman, who burnt down Lanka, has also the Fire for his friend. It was not an ordinry fire that burnt it down ; it was the fire of grief of chaste Sita that assumed that material form. *cf.* Hanuman's words (in Valmiki's original) to Ravana, before the burning is thought of :—सीताया स्तेजसा दग्धां रामकोपप्रपीडितां । दह्यमाना मिमां पश्य पुरीं साट्टप्रतोलिकां ॥ This sloka in this poem fills up apparent gap in the epic, which does not say how Lanka was rebuilt before Rama arrived with his *Vanara* army. *Visvakarma* is the architect of the Gods, and was as much in fear of Ravana, as the Gods were ; hence, when ordered by Ravana, he would necessarily rebuild the city, so that the new city might surpass the old.

6. मध्ये तस्याः = in her middle (*i. e.*, in the middle of that city). वीक्ष्यमाणः = looking at. विचित्रं निशिचरपतेः सद्म = the wonderfully beautiful palace of the Lord of the night-prowling (*Rakshasas*). रुद्धान्तरिक्षं = by which the sky is obstructed. सेव्यमानं विमानैः = which is waited upon by vehicles of the air. दिवि सुमनसां = of the Gods in the heavens. युग्मं नेयैः = capable of carrying a couple. These are pleasure flying-boats in which heavenly couples used to have their pleasure rides,

but which were now placed at the disposal of Ravana. Some commentaries say that युग्मं refers to *Ravana* and his queen *Mandodari*, but this construction seems to be unnecessary. कारागारं विबुध सुदृशां = which is a prsion to the fine-eyed ones (*i.e.*, the ladies) of the *Devas*. (Looking at this) वक्ष्यसे चित्तवृत्तिं = you will declare the state of your feelings. शोकप्रीतिव्यतिकरवतीं = to be sorrow and joy blended together; sorrow, that it has become a prison to the heavenly damsels and that it has encroached upon and dominated heaven, the rightful place of the Gods; joy at the sight of the wondrous beauty of the palace.

7. तत्र = there. आपद्येथाः = (please) enter. वृक्षवाटीं = a compound full of trees. निष्कुटे = in the pleasure-garden attached to the dwelling (of Ravana). ईषत् कोपात् चकित पवनां = which has (in it) the wind trembling at the slight (est) anger (of Ravana). इन्दु संदिग्ध सूर्यां = which has (in it) the sun who can be mistaken for the moon. The wind is afraid to blow and the sun to shine, so terrible is Ravana in his anger. *cf.* Valmiki :—यस्य सूर्यो न तपति भीतो यस्य च मारुतः। न वाति स्मायतापाङ्गे किं त्वं तस्य न तिष्ठसि॥ पुष्पवृष्टिं च तरवो मुमुचुर्यस्य वै भयात्। शैलाश्च सुस्रूः पानीयं जलदाश्च यथेच्छति। तस्य नैर्ऋतराजस्य राजराजस्य……And after Ravana's death, his wife says weeping on his dead body, अद्य वै निर्भयां लङ्कां प्रविष्टाः सूर्यरश्मयः। etc. नित्य उदारां ऋतुभिः अखिलैः = ever munificent with all the seasons (prevailing) at one and the same time (*i. e.*, the climate has, throughout the year, all the conveniences of all seasons, and fruits and flowers of every season are found there always). दीप्तां अशोकैः = lighted (or, rendered brilliant) by (red) *Asoka* trees. सीताशोकज्वलन सहजैः = that are the brothers of the fire of sorrow of *Sita* (*i. e.*, red like the flames which would have become manifest if her

sorrow had taken visible shape). (And) प्रथम लुलितां आञ्जनेय प्रचारैः = at first (*i. e.*, once on a previous occasion) disarranged (*i. e.*, torn down) by the wanderings of Anjaneya.

8. सौम्य = gentle Sir! वर्तयन् मण्डलानि = circling (in flight) वियति = in the sky. तस्यां = in her (*i. e.*, in the garden enclosure). अन्यैः विहगैः सार्धं = along with other birds. आनन्द निघ्नैः = who have become subservient to blissful joy (*i. e.*, who are overpowered by joy). स्थाने स्थाने निहित नयनः = with your eye placed in place after place, (*i. e.*, with your sight directed to every place in search). द्रक्ष्यसि = you will see. एकां शिंशुपां = a solitary *Simsupa* tree. सान्द्रशाखां = densely branched. जनक दुहितुः दुर्जात-बन्धुं = a relative in sorrow (like a friend in need) for the Daughter of Janaka. न्यस्त आकल्पां क्वचन विटपे = having (her) ornaments placed on some branch (of it).

It is said in the *Sundarakanda* that Hanuman destroyed a greater portion of the pleasure-park, but left this *Simsupa* tree intact, as the foot of the tree was Sita's favourite resting place.

9. मूले तस्याः = at her root (*i. e*, at the foot of the Simsupa tree). (भवति = there is—understood) दिव्यरत्नं = a heavenly gem (in the shape of Sita). किमपि = which is something indescribable. सवन क्षेत्र संस्कारजातं = born (*i. e.*, found) when the sacrificial ground was being cleared (by ploughing). सखे = (and) O friend! त्रासहीनं = devoid of fear, or, free from flaws. महिम्ना = on account of spiritual might, or, on account of its superior quality. यत्र क्व अपि स्थितं अपि = in whichever place it might exist. काले तस्मिन् = at that time (this is rendered by Sanskrit commentators as "at the time of the *yajna*; but it can be better rendered as "in those days when I was young"). कथमपि = somehow, with great difficulty (*i. e.*, after a supreme effort). मया वीर्यशुल्केन लब्धं = obtained by me, who gave (my)

valour as the purchase-price of the bride. दिनकर कुल द्योतकं = lighting up (*i.e.*, imparting special brilliance to) the Solar race, or, lighting up the abode (even) of the sun, तत् ते दृश्यं = that (gem) should be seen by you.

Orthodoxy does not like to concede that king Janaka ploughed his own land. He is therefore said to have cleared the sacred sacrificial enclosure by ploughing, perhaps to clear it of weeds. The epithets fit Sita, as well as the gem. Heavenly in her spiritual might, or, priceless as a gem. Whereever she is, whether in Ravana's land or in *Ayodhya*, she is devoid of fear, for she is aware of her own तेजस् which could burn outright all evil, or, the brilliance of the gem shows that it is flawless, whether it be hid underground or mounted on a jewel. *Sita* was found in a furrow and gems too are to be dug out of the earth. And neither of these can be got by any one without valour and hardihood, and can be got only with the greatest difficulty. Sita has added brilliance to the fame of the Solar race of kings, and the gem is capable of giving light even in the abode of the sun. कुलं means "abode" also, as in ऋषि कुलेषु = in the abodes of the *Rishis*.

10. सा = She (*i.e.*, *Sita*), शफर नयना = with eyes like the *Saphara* fish (fish-eyed, doe-eyed fawn-eyed, lotus-eyed, are all common epithets in Sanskrit describing the most beautiful of eyes). सन्नतभ्रूः = with well-arched eyebrows. सुकेशी = having fine hair. तन्वी = slender in body. तुङ्ग स्तन भरनता = bowed down (somewhat) by the weight of the high breasts. तप्त जाम्बूनदाभा = having the lustre of gold purified in the fire. बाला = young of age. युष्मत् प्रतिम गमना = having a (graceful) gait like your own. वेदिमध्या = with a waist slender like the middle of the sacrificial altar (some altars were

bulit like a pair of slightly truncated pyramids having their apexes meeting in the middle; the author, being an orthodox Brahmana who performed his *savanas* every day, naturally prefers this comparison). वराङ्गी = loveliest in form शृङ्गाराख्यं निधिं अधिगता = one who has acquired the hidden treasure named *Sringara*, *i.e.*, the graces of love. श्रेयसी देवता इव = resembling the Goddess of great blessings. (Such a one is) मे दृष्टिः = my eye (*i.e.*, the apple of my eye).

11. सा = She. ते यावत् नयनपदवीं याति = up to the time that she comes within the range of your sight (*i.e*, until you catch sight of her.) मोहालसा वा = (will be) either languid on account of insensibility. वा = or. सन्देशं मदुपगतये श्रावयन्ती शकुन्तान् = engaged in making birds hear *i.e.*, telling the birds around her) a message to reach me. वा = or. एतां दिशं वीक्षमाणा = intent on looking in this direction (*i.e.*, towards the north.) अश्रुस्थगितनयनं = with (her) eyes bedimmed with tears. निमित्तैः—on account of omens. अत्यासन्न प्रियवचनतां सूचयद्भिः = which show (*i.e.*, foretell) that a dear hopeful word (*i.e.*, message) is very, very near.

12. From the previous stanza, a large number of stanzas are devoted to the description of the sad condition of Sita in Lanka. Valmiki, in the original, spreads out over three Sargas, a number of epithets and similes describing her as seen for the first time by Hanuman. The author of this little poem has taken some of them intact or with variations, and has added others from his own imagination.

वा = or. विमोहात् = on account of bewilderment, or confusion of the mind. आलपन्ती = prating, or, talking meaninglessly. आकल्पान् सविधनिहितान् = to the ornaments placed in (her) proximity (asking them) अङ्गस्पर्शः रघुकुलपते

स्मर्यते वा न वा इति = whether the touch of the body of the Lord of the Solar race is remembered (by them) or not. With her, the bliss engendered by a simple contact with her lord's frame was one which could never be forgotten; and she prates to the ornaments, about her lost bliss. वा = or. ध्यायन्ती = meditating upon. एक शय्याविहारान् = diversions (that the married couple had) in one common bed. तस्याः = of her (*i. e.*, of such a one whose life was all happiness). तादृशी कालयात्रा = leading a life of that kind (*i e.*, leading the miserable life that she does now.) नूनं नियति जनिता = is surely born of (*i, e.*, ordained by) Fate. It means that her misery is not due to any fault of hers, but to unavoidable Fate.

13. मन्ये = I think, I believe. मैथिलस्य आत्मजातां = the daughter of him of Mithila (of Janaka). दीनां निशिचर गृहे = as being dispirited in the house of the night-prowler (Ravana). Here begin the similes. (इव = " like ", should be understood with each). शुद्धां इन्दोः कौमुदीं विस्फुरन्तीं = the pure (*i. e.*, Undimmed by any obstacle and clear) light of the moon shining. श्वपच भवने = in the house of a *Svapacha* (the lowest of the outcastes, living in the woods and living on dog's meat). वा = or. पारिजातस्य शाखां = (like) a branch of the Parijata (a divine tree). आनीतां विषतरुवने = brought into a wood of poison-trees. सूक्ति रम्यां = (like) a delightfully beautiful speech. सत्कवेः कीर्त्यमानां = uttered, or spoken, by a good poet (or a writer of poetic prose). खल परिसरे = in the vicinity of a wicked person.

14. कमलिनीं = (like) an assemblage of lotuses. वर्ष आकीर्णां = scattered by a downpour of rain. उक्तिं इव = like an utterance. व्याहत अर्थां = (spoiled by) having self-contradictions. बिसलतां इव = like a lotus-stalk. पङ्क आश्लिष्टां = embraced by (*i. e.*, covered with) mud. इभीं इव = like a she-elephant. पति अपेतां =

that has been separated from her husband (*i. e.*, mate). शशिकलां इव = like a digit of the moon. मेघच्छन्नां = hidden by clouds आशां इव = like hope. विघ्नरुद्धां = encompassed by obstacles. शशवधूं इव = like a she-hare. व्याघ्र उपेतां = approached by a tiger. (शशः also means a kind of small deer). ज्यां इव भूतले आस्तां = like a bow-string lying on the ground.

Many editions read, instead of the last simile, वीत लज्जां इव इष्टां = like a loved one (a woman) who is devoid of shame. This reading was perhaps considered to have sinned against good taste and भूतले ज्यामिवास्तां substituted. Though this reading does not offend the sense of propriety, I should think it falls flat on the ear, and has none of the vigour of the previous similes.

15. Poets of the old school have always loved to depict woman as delicate and fragile to the highest degree, and have indulged in extravagant similes and descriptions to this effect. This stanza is a good example of such an idea.

स्मृत्वा = remembering मत् परिष्वङ्ग रक्षां = the protection afforded by my embrace. पूर्वं = formerly. स्मर शरभये = when the fear of the arrows of Cupid (came upon her) आश्लिष्यन्तीं = (who) embraces. स्वां मातरं = her own mother (*i. i.*, the Earth). अङ्गकैः = with limbs, अलस वलितैः = that are languid of movement. श्रमं अधिगतैः = that get fatigued. आकल्पे अपि = even by the wearing of ornaments. खिन्नैः = that are exhausted. अङ्गरागे अपि = even by (the effort needed for) anointing (her) body with unguents. अक्षाम्यद्भिः = that cannot bear. मुहुः स्मृतिं अपि = even the frequent recollection (of the pain of separation, or, of the happiness she had once). सौकुमार्य अतिरेकात् = on account of her extremely delicate (constitution).

Formerly, when overpowered by love, she found rest in the arms of her husband. Now that he is not there, she

wishes to embrace somebody who will soothe her ; and being a पतिव्रता her natural instinct turns her towards her mother, the Goddess of the Earth. The idea is that she falls prone on the ground to ease her heart of the pain of separation. Some commentators have it that she swoons.

16. (who) न्यस्य = having placed. करसरसिजे = in the lotus of her hand. अङ्गुलीयं मदीयं = my (signet) ring. भूयो भूयः रोमाञ्चितांगीं = experiences a (pleasurable sensation of) horripilation in her body, over and over again. निर्विशन्तीं = who enjoys bliss. मौलौ निधाय = having placed (it) on (her) head. चूडामणिविरहिते = (now) devoid of the precious stone (she was wearing) in the hair. आदरात् अर्पयन्तीं = who places (it) with reverential love. स्तनकलशयोः = on (her) breasts resembling (golden) water pots. अन्तस्तापात् अधिगत रुजोः = that have got illness (*i. e.*, that are hot with fever) on account of the fire within. पर्यायेण = by turns.

Sita, while in Lanka, cherished the possession of a few jewels that she valued most for their associations. The *Chudamani* was one of them, and was held specially sacred as having been given by her father to adorn her in her bridal dress. That jewel she gave away to Hanuman to be handed over to Rama, in return for the signet-ring which he had sent to her. Thus it was that her मौलिः was चूडामणिविरहितः, and in the absence of that jewel, she placed the equally-valued signet-ring on her head and enjoyed the bliss of its contact.

17. क्षालयन्तीं = who washes away, तदनु = later, afterwards. बहुलैः अश्रुभिः = by (a) copious (flow of) tears. सन्ताप उष्णैः = hot with anguish. आपतद्भिः = falling with a rush. समन्तात् = on all sides. स्तनकलशयोः = of (her) breasts resembling

(golden) water-pots. धारा आकारैः = in the shape of a continuous stream. (The first two lines of the stanza give us the object of the verb "washes away"). यत् दिव्यं आलेपनं = that divine unguent. सुचरित फलं = the fruit of virtue. स्थिरं = a permanent one. अनुगुणं = suited (to her) प्राक् = (which) formerly. अनसूया अंबातुल्या = (the Lady) *Anasuya*, equivalent to (her) mother. वितेने = covered, *i. e.*. smeared. अस्याः अंगेषु = over her limbs.

On the eve of entering the terrible forest of *Dandaka*, Rama, Sita and Lakshmana visit the *Asrama* of the great sage *Atri* and his wife, the Lady *Anasuya*, both very old people. In the course of the conversation, a reference is made to wifely love and devotion. *Sita's* reply was so full of reverential, yet passionate, love towards her husband, that the old lady is immensely pleased with her; and, as a reward, presents her with her own rare ornaments and divine unguents. This is the allusion in this verse.

18. आविभ्राणां = who is wearing. केशहस्तं = a head of hair. प्राक् विषम यमितं = which was formerly unevenly plaited (or bound up). मया = by me. अग्राह्यत्वात् = on account of its being incapable of being held (by the hand because of its profusion). तनु परिमल श्रद्धया इव अवकीर्णं = (but) which has (now) become loosened (or, scattered), as if with an earnest desire to enjoy the perfume of the body. सुरतरोः मञ्जरीं इव = like (*i. e.*, as if she resembled) a flower-stalk of the tree of the Gods (the *Parijata*) अप्सरोभिः विमुक्तां = which was thrown down (from heaven) by the *Apsaras* (the heavenly dancers). भुवि = on to the earth (of mortals). अर्चाहेतोः रतिपतेः = for the worship of the husband of *Rati* (*i. e.*, Cupid). अन्वक् यातां = and which is followed behind by. चञ्चरीकैः = large black bees. (The dark tresses are compa-

red to the swarm of bees; and *Sita's* body to the flower stalk of *Parijata*, as both have a most delicate fragrance.

19. चारु वासः वसानां = who is wearing a lovely garment. (वासस् is neuter.) बालादित्य द्युति सहचरं = which is the companion of (*i. e.*, which has the lustre and tint of) the rising sun. (lit: the young Sun.) त्वत् प्रियारूप चिह्नं = having the forms of your beloved. अभितः = on all sides; (*i. e.*, having the figures of royal swans worked in gold thread all round, in the borders and edges). अस्य आकारैः सदृशं = having a resemblance in form to that. उत्तरीयं = upper garment. यत् आनीतं = which was brought. त्वरितं = with speed. अचलात् = from the mountain. प्लवङ्गैः = by the *Vanaras*. (And on account of wearing that garment) चन्द्रलेखां इव अन्यां = appearing like another crescent moon. सन्ध्या राग व्यतिकरवतीं = blended with the tints of the twilight.

When *Sita* was being abducted and carried along the sky-road by *Ravana*, she detached a few of her ornaments and one of her upper garments and let them fall among some *Vanaras* on a peak, who looked up with wonder and curiosity at the sight of a beautiful woman being carried away by *Ravana*. When, later, *Rama* came to that place in the course of his search for his lost wife, he made friends with these *Vanaras*, and they brought him and showed him the jewels and garment. This garment is referred to in this *Sloka*.

20. गाढं विषण्णां = who is exceedingly sad. वीक्ष्य = having seen (*i. e*, at the sight of.) वामं (मञ्जीरं) = the left (anklet). शाखा शिखर निहितं = placed on the end of a branch. मत् करेण उपधेयं = fit to be put on by my (own) hand. अङ्क आरूढे चरणकमले = on (her) lotus-foot which has climbed upon (my) lap. (*i. e.*, which I have lifted up and placed on my lap).

अस्य दक्षिणस्य मञ्जीरस्य तुल्यं = which is like this one, the right-anklet. जग्मुषः = which came down. वसुमतीं = to the ground. तत् पदाब्जात् = from her lotus-foot. वक्तुं मार्गं किल = verily to tell me the way (*i. e.*, as if to show me that I was on the right track in my search). त्वत् उपम रुतेः = and which has a (melodious) sound like that of your own.

Looking at the anklet on the branch and recollecting that her husband was in the habit of lifting her tender feet on to his lap and lovingly fastening the anklets, *Sita* grew sad at the thought that those days had perhaps gone for ever.

21. नन्दनस्य लक्ष्मीं इव = resembling the lovely splendour of Nandana (the pleasure-garden of Indra, the leader of the Gods). बन्दी भूतां = imprisoned. निशिचर गृहे = in the house of the night-prowler (*Ravana*). अङ्गैः म्लायत् किसलय समैः = with (her) limbs resembling drooping tender sprouts. उज्झित आकल्प पुष्पैः = divested of ornament-flowers (*i. e.*, ornaments which are to her what flowers are to the pleasure-garden) गाढ आश्लिष्टां = closely embraced. लताभिः = by creepers. बिम्बिताभिः = which are reflected. वपुषि विमले = in (her) spotlessly bright body. किञ्चित् ऊनां = rendered slightly defective, or, inferior (*i. e*, slightly less lustrous). परुष छायया = by the cruel shadow. सन्ताप उष्ण श्वसनस्य = of the hot breath of anguish.

Nandana (the delight-giving) is supposed to be the highest ideal of a pleasure-garden. Situated in the heavenly heights, it can never experience the breath of a hot wind. But if its trees and plants be brought down and planted in Lanka on the equator, they must necessarily droop and fade. Such was *Sita*, ever nurtured with delicate loving attention by her relatives and living amidst bright lovely faces, but now

imprisoned in the house of a cannibal-king and surrounded by monstrosities with repulsive faces.

22. अभ्यसन्तीं = who is practising. मान्मथेन आगमेन = by the methods prescribed in the authoritative treatises on (Yoga based on) love. निर्विकल्पं समाधिं = the non-differentiating *Samadhi*. मयि एकस्मिन् प्रणिहित धियं = having (her) thoughts firmly fixed on my single self. वहिः चेतो वृत्तिं शमयति = after the play of feeling in external matters has been tranquillized and rendered completely inactive. सार्वभौमे निरोधे = in the universally supreme control (of the senses) स्वान्तेन अन्तर्विलय मृदुना = with a mind which has become softened by absorption into the Internal Self. प्रकर्षात् = by the absolute power. अनितर जुषः भावनायाः = of the imagination which has attached itself to (or, delights in) no other thing (*i. e.*, in nothing else but myself).

This stanza is specially difficult as the author has introduced in it ideas of the abstruse *Yoga Sastra*. Sita, who has her thoughts constantly fixed on her husband, without caring even to cast a look at the wealth and power that would have dazzled any other mortal, is said, in this stanza, to be practising *Yoga*, the ultimate effect of which is to make the meditator merge into the object of his or her meditation ; since, at this final stage, there will be no difference between these two, the effect is called निर्विकल्प समाधिः The methods of *Yoga* are given differently in different treatises ; but as Sita is meditating on her husband, the object of her conjugal love, she is said to have chosen the path prescribed in treatises dealing with that aspect of *Yoga* (and not in mere *Kama Sastras*, as some would have it). When *Manmatha*, the churner or agitator of the mind, works on a love-sick woman's heart, the best way to rise above his power and achieve the

object of her desire is by converting the unsettled fancies he creates into भावना of the अनितरजुट् variety, and tranquillize चेतोवृत्ति.

By such intensely concentrated meditation, the hard shell of individuality or *Ahamkara*, with which we surround ourselves, isolating ourselves from the Universal Spirit, this hard shell is softened and finally dissolves, leaving no impediment for the merging.

23. शून्या दृष्टिः = a vacant look. श्वसितं अधिकं = excessive sighing. मीलितं वक्त्रपद्मं = a closed face-lotus (*i. e.*, the lotus-like blooming face, closed up, as the sun of her life is not shining). धारा आकारं नयन सलिलं = tears in the form of a stream. सानुबन्धः विलापः = continuous lamentation. इत्थं दैन्यं किमपि = to such an indescribable dejection (or, misery). सा = she, मे सक्ता = who is attached to me. तनुतर तनुः = who has a frame extremely slender. नीता = has been led. विधिना दुर्निवारेण = by unpreventable Fate. नूनं = indeed. अन्तः तप्यते = (my) heart burns.

24. दृष्ट्वा = having seen (*i. e*, when you see). तस्याः करुणां तादृशीं तां अवस्थां = that condition of hers, of that pitiable kind. त्वं अपि = even you. न सोढुं शक्ष्यसि = will not be able to bear. शोकवेगं = the intensity of grief. अन्तः स्वयं उपनतं = that will have swelled up within of its own accord. अजाताः = those who are not born. दशवदनवत् = like the ten-faced (Ravana). क्व अपि क्रव्यादानां जातौ = in some undesirably low carnivorous race. (क्रव्य अदः means "an eater of raw flesh, and is a name given to cannibalic *Rakshasas* also. The word is sometimes applied to carrion-eaters like vultures. *Rakshasas* are therefore incapable of the softer human feelings of pity and sympathy.) निर्मलत्व उपपन्नाः = those who are endowed with stainlessness. कथमिव दयां न आलम्बन्ते = how could (they)

not have recourse to compassion (The Royal Swan is not of the carnivorous race, but is of a stainless noble creed; hence, it will be impossible for him not to weep at the sight of the misery of *Sita.*)

25. त्वं = you, शर्वरीं यापयेथाः = spend the night. श्रमं अपनयन् = in getting rid of (your) fatigue. संवेशेन = by lying down and resting. निकामं = to your heart's content. नेदीयस्यां दीर्घिकायां = in the long fresh - water pond very near there. अधिगतरसः = having had a drink of the water (in it), or, having enjoyed the delights (of it). वीक्ष्य = (then) seeing (*i.e.*, awaiting, or finding out). निद्रा समयं उचितं नक्तंचरीणां = time fit for the sleep of the night - prowler's women folk (*i.e.*, *Rakshasis*). प्रत्यूषे = early at dawn, श्रावयिष्यन् = making (her) hear (*i.e.*, telling her) मदुक्तिं = my words (*i.e.*,) my message. प्रणय मधुरां = sweet with love इत्थं = in the following way. Night - prowling animals usually go to sleep with the earliest scent of the dawn, and so would the *Rakshasis* acting as the jailers of *Sita.* The Swan is asked to take that opportunity of delivering the message.

The position of the word इत्थं may also be located thus: —

श्रममपनयन् मदुक्तिं श्रावयिष्यन् इत्थं शर्वरीं यापयेथाः ।

26. राजहंस = O Royal Swan. भवान् = you. सुप्तः = having slept. स्वैरं = as much as you please. पुलिन शयने = in the sand-bank bed. सु अन्तरे = which has a good space, *i. e.*, a conveniently large space. सेवितः = being served by. गन्धवाहैः = fragrance - bearing breezes. चन्द्रपादैः = (and) by moonbeams. शीतैः = which are cool. अध्वश्रम विनयनैः = and which remove the fatigue of (your) journey. कार्य आकांक्षी = (you) who are looking forward (the performance of) a duty to be done (*i.e.*, you who have gone there with a definite purpose and a wish to accomplish). प्रबोधं कलयतु = may (you) undergo an awaken-

ing (*i.e.*, may you be awakened). क्रीडागीतैः = by the playful songs. षट्पदानां = of the bees. कमल मुकुळे लीयतां = that are usually hidden in the closed lotuses. Bees that sit on lotuses to drink honey are said to be enclosed in the flowers when they close their petals at sunset, and to be released with the opening of the petals at early dawn. The *Raja Hamsa* being a king, sleeps in a softly lighted roomy bedchamber and is served by attendants fanning him so that cool, fragrant breezes may play upon him in his sleep; and he is awakened at dawn by the sound of soft music.

लीयतां and पीयतां are said to be two other readings for लीयतां, which is the most common reading, and the most appropriate, as showing habitual occurrence.

27. तां आरूढः शिंशुपां = having ascended (*i. e.*, flown up and seated yourself upon). that *Simsupa* tree (which has already been particularly mentioned). चलकिसलयां = with its lightly moving tender leaves (*i.e.*, whose shoots are being ruffled by the light dawn-breeze). एक लक्ष्यः = and making yourself seen only by one (*i.e.*, rendering yourself visible only to Sita) मन्दीकुर्वन् = and subduing. मनसिज धनुर्घोष तीव्रं प्रणादं = the deep note resembling the sound of the bow of Cupid. आदौ वर्णयन् = (and) first describing. रम्यां वंशकीर्तिं = the delight-giving fame of the dynasties. रघु जनकयोः = of *Raghu* and *Janaka*. बोधय = awaken मे प्रेयसीं = my beloved. मोहात् ईषत् मुषित मनसं = whse mind has been to some extent stolen by stupefaction (due to affliction).

This action is but a copy of what *Hanuman* actually did to attract the attention of Sita without alarming her. He began describing, in a sweet voice, the story of Rama and the story of her own abduction. Here, the swan is asked to describe the fame of the dynasties of her husband and her

father. Next to *Ikshvaku*, the founder of the Solar Race of kings, *Raghu* was the greatest and his fame has given his successors the epithet of *Raghavas*. King Janaka was the father of *Sita*.

28. Here begins the *Sandesa* proper. देवि = Lady! विद्धि मां = (please) know me as. प्रणय सचिवं = the beloved friend (or, counsellor), पत्युः = of (your) husband. दीर्घायुषः = who is long-lived. दधतं अन्तः = (as one) containing within (*i. e.*, bearing) तस्य सन्देशं = his message. अनघं = which is sinless. ते जीवातुं = (and) which is (like) a medicine restoring you to life. यः = (I am) he who. स्वैः कूजितैः = by (my) own ringing notes. सूचयेत् = will indicate. शूर पत्नी वराणां = to the husbands of heroic wives. शूराणां = to valourous people. शारदुपगमे = when the autumnal season begins, सम्मान अर्हं उचितं समयं = the fit occasion deserving to be honoured (by them).

During the heavy summer rains, warrior kings have rest enforced upon them by the inclement season; but when the rains stop and शरत् begins, preparations for war or invasion will start in full swing. *Cf.* Valmiki describing the rainy season as one in which स्थिताहि यात्रा वसुधाधिपानां प्रवासिनो यान्ति नरास्स्वदेशान्, and when शरत् began, Rama says अन्योन्य बद्धवैराणां जिगीषूनां नृपात्मज। उद्योगसमयस्सौम्य पार्थिवानामुपस्थितः॥ Since the swans begin to fly about and sound their notes at the close of the rains, their sound will be like a trumpet call for heroes to arm; and the heroes will honour the advent of that season.

Many of the expressions of this stanza are peculiarly happy. The *Sandesa* is first denoted as life-giving and then as being free from evil, and these epithets are used to re-assure her even at the outsst. Her husband too is a शूरः and she herself is a वीरपत्नी; hence the implication that she

should never be broken by sorrow, and that her heroic husband was even then making ready for the invasion of Lanka to rescue her.

29. अथ = then, सा भीरुः = she, the timid one. सन्दं उन्नम्य = slowly lifting up. वदन कमलं = (her) lotus-like face म्लानं शोकात् = faded and drooping on account of sorrow. मानयेत् त्वां = will honour you मत् प्रस्तावप्रवणं = who are endowed with a knowledge of something relating to myself (*i. e.*, who know me first-hand). अन्तः तोषात् = on account of internal joy (caused by your introductory words). अपाङ्गैः = with looks from the corners of the eyes. अमृत लहरी लब्ध सब्रह्मचर्यैः = which have obtained the power of having the same effect as ambrosial waves (*lit:* which have obtained a fellow-student-ship with ambrosial waves, *i. e.*, learnt the same lessons of reviving and life-giving). अम्भोजानां उपसि सिषतां अन्तरङ्गैः = which are the intimate friends of lotuses that open at dawn.

Sita is considered to be an incarnation of महालक्ष्मीः, the supreme goddess of mundane joy and heavenly bliss; and so, a glance of favour from her eyes is life-giving, tranquillizing and infusing joy.

30. सा रघुपतिवधूः = She, the wife of *Raghupati* (*i.e.*, *Rama*, for he is now the living king of the *Raghu* dynasty). पश्यन्ती त्वां अशेष अवदातं = who sees you (*i.e.*, when she sees that you are) entirely spotless (*i. e.*, spotlessly white in body and stainlessly pure at heart). अधिगत रुचिः = having got (back her) brightness, or colour, प्रत्याश्वासात् = on account of being consoled. प्राक्तनी इन्दुलेखा इव = like the moon's crescent at the beginning of the bright fortnight. तदनु भविता = will afterwards (*i.e.*, when she has come to know of your advent as a real friend) become. सावधाना = attentive. मत् सन्देशे सुमुखी = (and) pleased and eager for (*i.e.*, eager to hear) my message.

किं न कान्तवार्ता आगमः अपि = will not hear even news of (or, from) the beloved. स्त्रीणां जनयति मुदं = create joy in (the hearts of) women?

In this stanza there is a shade of a reference to the attitude of *Sita* when she talked to *Hanuman* for the first time. As he gradually came near, she began to suspect that it was *Ravana* in another guise, and it was with great difficulty that *Hanuman* could convince her of his identity; and when once she was sure of his being a real friend, she opened her heart to him. So will it be here, says the stanza.

31. पश्चात् एवं कथय = afterwords, say thus (*i.e.*, say this to her, *viz.*,) अनघः कोसलेन्द्रः = the sinless king of the *Kosalas* (Rama). भवती भागधेयेन जीवन् = alive on account of your good fortune. कल्याणीं त्वां कुशलं अनुयुङ्क्ते = asks you, the auspicious one (or, the blessed one), about (your) welfare. सन्तः आम्नन्ति = learned good men say (that). येषु (लक्षणेषु) श्रेयः भवति नियतं = in whichever (distinctive marks) will auspicious results inevitably result. तानि सर्वाणि = all of them. लक्षणानि (भवन्ति) = (are) the auspicious marks. लक्ष्म्या देव्याः = of the Goddess *Lakshmi*. तव च भुवने = and of you on earth.

As the Goddess *Lakshmi* is the goddess of every kind of blessing, and as *Sita* is but her own Self incarnated on earth, no real evil could happen to her or to any one connected with her. The swan thus reminds her of her godhead, to make her feel that there is no need for grief in her case any way.

32. यस्याः = of whom. भूषण आलेपन आदिः = ornaments, unguents etc. यस्मिन् व्यवधिः अभवत् = in whom (they) became concealed. (यस्याः refers to *Sita*, and यस्मिन् refers to *Rama*.)

नीतां = her who is led away. एवं नियति विश्वात = by the might of this kind of (evil) Fate, दवीयः अन्तरीयं = to a far, far away island, प्रत्यासीदन् इव = as if (she were) very proximate नयनयोः वर्त्मनि स्थापयित्वा = having placed (her) in the path of the eyes (*i.e.*, having conjured up her image in the mind's eye). सः कुशली = he, the auspicious one. देवि = O lady! त्वां एवं वदति = tells you thus. सख्या मुखेन = through the mouth of (his) friend.

When Sita was with her husband, she was, as it were a part of himself and her ornaments etc., were hidden from view in his embrace; such a one was, by ill-luck, shifted, away to a remote island. Yet Rama ever has her image in his mind's eye, and when he sends a messsge through a friend, it is as if he were himself talking to her, almost touching her.

सखि is masculine, the nominative case forms being सखा, सखायौ, सखायः; and the feminine form is सखी. When सखि becomes the final component of a compound word, it is changed into सख, as in वायुसखः।

33. सुतनु = O thou of fine form! नौ = to us. वेल अतीत प्रणय विवश भावं आसेदुषः = who were in possession of a state of mind which had gone out of our control and was governed by love beyond measure. पूर्वं = in those old days. शर्वरी क्षणमिव गता = the night passed away like a moment. आलिङ्गन आद्यैः = by embraces etc. भोगारम्भे = at the commencement of (our) enjoyment. सम्प्रति = (but) now. एषा = this (very same) शर्वरी = night. अवि शकलिता = which is unbroken (*i. e.*, in which there is an unbroken continuity of). शतशः कल्पना सङ्गमैः तैः = by hundreds of imaginary unions of that kind. चिन्तादीर्घैः =

prolonged by sorrowful thoughts (or, sorrowful remembrances.) न अपयाति = does not pass away.

34 "The cold wind, on whom, in those days, I never cared to waste a thought, has now gained the upper hand over me," says Rama. अहं = I. सह सरसिजैः = along with lotuses. त्वत् मुखअम्भोज मित्रैः = who are the friends of your lotus-face. दैन्यं सम्प्राप्तोऽहं = have obtained a dejected spirit (*i e.*, have been depressed). गन्धवाहेन = by the wind, the fragrance-bearer. निर्जितेन = who was (once) defeated. उद्दामैः ऊष्मभिः = by the powerful heat (waves). ते कुचकलशयोः = of your pot-like pair of breasts. तत्क्षणात् उन्नतेन = (hot) who has at once risen high (*i.e.*, become powerful). छिद्रं लब्ध्वा विरहसमये = having got possession of a vulnerable point (in me) during the period of (my) separation (from you). कुन्द आमोदैः सुरभित दिशा = (and) who belongs to that cardinal point which has been rendered fragrant by the sweet-smells of the Kunda flower (a sort of delicate white jasmine flower)

This chill wind makes two things droop, *viz.*, *Rama's* own self and the lotus flowers which resemble the face of Sita. This indirectly says that he can easily believe that Sita's face too is faded on account of the sorrow of separation.

35. रामः = *Rama.* त्रासात् = in fear. अनमित धनुः = with his bow unbent. मौलिना सन्नतेन = with head well bent (in token of respect). अवोचत् वसन्तं = said to the Spring-deity. आवृण्वन्तं दिगन्तान् = who was filling (the world) to the very ends of the cardinal points. कुसुम धनुषः चित्रपुङ्खैः = with the variegated arrows of Cupid, the God of the flower-bow. अमोघैः = which unfailingly reach their mark (and are never shot in vain). माध्वीदिग्धैः = which are smeared with mead (a sweet liquor made from honey). विरहिवनिता आस्वाद लुब्धैः = (and) which

are greedy to taste (the life-blood of) women who are suffering from separation from those they love. (To such a Spring-god, *Rama* said) सीता पार्श्वे न भवतु भवान् = "Please, do not exist by the side of *Sita*."

The sight of spring maddens lovers, and intensifies the grief of these that are separated from their lovers. So *Rama* is said to beg the Spring-god humbly that he may not manifest his presence at the place where *Sita* is.

36. अहं वारितः = I was prevented (*i.e.*, drawn away from the place of danger). भीतेन लक्ष्मणेन = by Lakshmana, who was afraid (that harm might befall me). मार्गे तिष्ठन् मलयमरुतां = as I stood in the path of the Malaya-breezes. पार्श्वे लोलैः परभृत रवैः मुक्त कोलाहलानां = full of the uproar (or, confusedly blended notes) liberated by (*i.e.*, issuing from the throats of) cuckoos quivering on either side. (पर भृतः literally means "reared by strangers," and is specially suitable to the Indian Cuckoo that lays its eggs in the nest of other birds to be hatched by them). भ्रमर पटली शृङ्खला सङ्कुलानां = (and) swarming with chains made up of multitudes of big black bees. मल्ली रेणु स्थगित वपुषां = whose bodies are covered with the pollen of jasmine flowers. मन्दरं निर्गतानां = and who have come out (of the flowers) slowly (as they are loaded with honey and pollen).

This stanza expresses, in a fanciful way, the idea of Sanskrit poets that soft cool perfumed breezes, sweet-smelling flowers, the notes of song-birds, chiefly of the cuckoo, and all the concomitants of Spring, merely inflame the passion of a lover, and, if he happens to be separated from the object of his love, make the agony of separation unbearable. Rama, his thoughts fully engrossed with Sita, unconsciously stepped into the path of such a breeze; and

Lakshmana quickly dragged him back before harm befell him.

37. सुतनु = O thou of fine form! सविधे = near (me). रक्ताशोके ज्वलति (सति) = when the red *Asoka* stands flaming (like fire). करञ्जाः = the *Karanja* trees. व्यञ्जयन्तः = that indicate. त्वत् परिणयदशां = the circumstance (s) of your marriage (*i,e.*, a particular part of the ceremony). पुष्पौघैः = by multitudes of flowers (showered down). लाजवर्षाभिरामैः = delightful (or, agreeable like the rain of puffed grain (*viz*, rice.) मे मनसः वर्तयन्ति स्म खेदं = create a sorrow in my mind. इत्येवं = namely, that. मन्दः (अहं) = I am dull and inactive. किं इव जनकं वक्ष्ये = what shall I say to *Janaka* (your father)? किं नु योगीश्वरः (जनकः) मां (वक्ष्यति) = what will the Lord of the *Yogis* (Janaka) (say) to me?

One of the rites of the marriage ceremony is the *Homa* with puffed rice in the sacred fire. The red *Asoka* stands near like a flame, and on it falls a shower of *Karnaja* flowers, resembling puffed rice. This reminds *Rama* of the time when he married *Sita*, *Janaka* giving her away. Then the thought comes, "Why am I dull and inactive here? What shall I say if *Janaka* asks me where his daughter is? He is such a great *Yogin* that I fear to hear what he might say to me." In this way, the sight of the trees and flowers intensifies his sorrow.

38. मयूरः = the peacock. ताण्डव आरम्भं इच्छन् = who wishes to begin his lively dance. धीर उदार स्तनित जलदात् = on account of (the advent of) a rain-cloud which gives forth a deep and continuous roll of thunder. चपला हेमकोण अभिघातात् = on account of its being beaten (like a drum) by a golden drumstick in the form of a flash of lightning, दयिता आश्लेषधन्यः =

(and) who is blessed with (the enjoyment of) the embraces of his beloved. रक्षः पीडा रहित = without molestation from a *Rakshasa.* शैल शृङ्गे = on the peak of the hill. वात उन्मुक्तैः कुटज कुसुमैः वासिते = rendered fragrant by the mountain-jasmine flowers scattered (on it) by the wind. मम चेतः न एव त्यजति (तं) = (my) mind never leaves (him) *i e.,* I am always thinking of him (with a tinge of envy at his unalloyed bliss

ताण्डवः or ताण्डवं (both masc. and neut.) is an almost frantic dance, specially applied to the dance of victory or the death-dance of Rudra.

39. प्रायः = often, जातं किमपि रुदितं = there was born some sort of indescribable wail. व्योम्नि = in the heavens. कादम्बिनीनां = among rows of clouds, *i.e.,* among the masses of clouds, तन्वानानां ते मातरं सबाष्पां = which were making your mother (the Earth) tearful. नयन सलिलैः = with (their) tears. (The epithets in the first line qualify मातरं). शैलव्यक्त प्रति विलपितां = whose lamentation produced echoes that were distinctly heard smong the rocky hills. सान्द्र ताप अनुविद्धां = (and) who was pervaded by excessive distress (or, distressed by excessive heat). पश्यन्तीनां = (and) which were looking at (this epithet qualifies कान्दम्बिनीनां). मां = me. प्रबल मदन उन्माद पर्याकुलं = who has been completely overcome by the madness of excessive love.

The early rains wet the parched soil and the thunder that accompanies them creates echoes among the hills. The rains being over, the earth is quite wet, and the clouds linger in the sky with an occasional rumble of distant thunder. These natural phenomena have been worked into an उत्प्रेक्षा. Mother Earth laments the imprisonment and persecution of her daughter, *Sita* by *Ravana;* the clouds

weep in sympathy at the sight of her and of Rama, who has almost lost his senses; and their wail is heard filling the heavens.

40. सुतनु = O thou of fine form! त्वां अहं निर्विशामि = I enjoy you (*i.e.*, I enjoy the happiness that I had when you were with me). पश्यन् = in seeing. दूरीभूतां विधिना = made to stay for away (from me) by Fate. (The first three lines show how *Rama* enjoys the company of *Sita* in imagination). देहस्पर्शं मलयपवने = corporeal contact in the Malaya breeze (*i.e.*, when the breeze fans me, I feel your cool touch). दृष्टि सम्भेदं इन्दौ = meeting of the glances in the moon (*i.e.*, both of us look up at the full moon, and our glances meet there). धाम एकत्वं जगति = identity of abode in the world (*i.e.*, the same living world holds us both, and that is my consolation) भुवि च अभिन्नपर्यङ्कयोगं = the lucky conjunction of (sleeping on) an identical bed (the form of) the ground (*i.e.*, both of us sleep on the bare ground, as if on one bed). श्रीवितानस्य विततिं = the extensive nature of a splendid canopy. ताराचिते वियति = in the sky wonderfully adorned with stars (*i.e.*, the same splendidly star-spangled sky forms a canopy for both of us).

41. शरत् = Autumn. शुभ आशा = which has all the cardinal points clear, (*i.e.*, during which the clearness of the atmosphere makes every thing distinctly visible in all directions). साधु सन्धुक्षयन्ती = which excites (*i.e.*, rouses the spirit) well. सन्नाहं नः समयनियतं = the warlike preparation fixed at the proper season. पद्मकोशैः प्रबुद्धैः = by (the appearance of) lotus-buds newly blown (or, newly awakened). प्राप्तैः सख्यं तव नयनयोः = that have attained friendship with your pair of eyes (*i.e.*, that resemble your eyes very much). अधुना दर्शयन्ती = (and) which now shows सेनायोग्यां सरणिं = the road fit for

(the march of) an army. (Such an autumn) त्वत् समीपं निनीषुः =with a wish to lead (me) to your proximity. सीतेनूनं त्वरयति =indeed, hurries me, *Sita*.

It is only after the cessation of the rains that lotus-buds begin to bloom; autumn is the season of activity, being the season of plenty and of ideal weather conditions. The skies are clear and the atmosphere free from haze; and all beings are stimulated ito activity.

42. गुणवति = O thou virtuous one! दूरेकृत्वा = having placed a great distance. त्वां = You. उचित शयनां बाहुमध्ये मदीये = who are fit to be lying (on my chest) between my arms. तां एव = even her. या मां एका वनं अनुगता राजधानीं विहाय = who leaving the capital, followed me to the forest, alone (*i.e.*, unattended by anybody). तात आदेशात् सपदि भरते न्यस्तराज्याभिषेकं = (me) who left off being anointed as the ruler (heir-apparent) at once to *Bharata* in obedience to the order of (my) father. (This thought that such a loving partner is so far removed from me now) मुहुः दूयते जीवितं मे = again and again bring sorrow into my life.

43. सुमुखि = O thou sweet-faced one! सेतुं बध्वा विपुलं = having built a broad bridge. पयोधौ = in (*i. e.*, across) the ocean. अचलैः सायकैः वा = Either with mountains or with arrows, कृत्वा लङ्कां स्रजं इव = having made *Lanka* like a chaplet of flowers (*i. e.*, a wreath wound into a ball for throwing about). करे खेलतां वानराणां = in the hand (s) of the *Vanaras* at play. अल्पीयोभिः दिवसैः = within a very few days. लक्ष्मणः = *Lakshmana*. योधयन् यातुधानान् = warring with the *Rakshasas* शीधुं रचयिता कर्णे तव = will be the maker of honey in your ear(s), (*i. e.*, will delight your soul with the music of). चाप घोषैः = with the deep sounds of (his) bow.

It is here that the message of hope begins. *Rama* says, "*Lakshmana's* bow will make music in your ears," for it is considered to be bad taste to boast of one's own prowess.

44. वैरबन्धे विमुक्ते = when the bond of enmity is loosened. रक्षोमौळिस्तबक लवनात् = by the severing of the cluster of heads of the *Rakshasa*, (*i.e.*, of Ravana). गत्वा च उर्वीं = and having gone (back) to (our) land. पुष्पकेण = with the help of the (aerial car) *Pushpaka*. गगन पदवी स्वैरिणा = which can roam at will in the sky. सिद्ध आरम्भौ = with the undertaking of both of us accomplished. भवतां आधिराज्य अभिषेकात् = by (my) coronation as sovereign ruler by worshipful people (like Vasishtha and others). सपदि प्राप्स्यावः = we shall both soon obtain. देवि = Lady! भोगान् = pleasures. चिरविरहतः सञ्चितान् = accumulated by (our) long separation.

Except the orlginal *Valmiki Ramayana*, all the later poems and dramas have assumed that *Ravana* has ten heads in a row or in a bunch, and this poem is no exception. *Pushpaka* is the name of the magic aerial car of *Kubera*, the regent of the north; *Ravana* had defeated him in battle and brought away the car to *Lanka*. After *Ravana's* death, *Rama* and *Sita* return to their city in it, along with their friends.

Note that the dual number is implied throughout, and expressed in सिद्धारम्भौ. This is due to the religious conception that every सङ्कल्प of *Hari* is equally the सङ्कल्प of *Lakshmi*, and that *Rama* and *Sita* are the incarnations of that inseparable Divine दम्पती. The slaying of *Ravana*, the return journey in the *Pushpaka*, the coronation, all are pre-ordained or are at least subject to the fore-knowledge of the All-knower.

45. यत् introduces the subordinate clause, and has its complement in तत्. The meaning may be expressed in this form:—"*How* you did so and so, *that* too you may recollect." भवती गद्गदा बाष्पवर्षैः मां गाढाश्लेषैः अपिहितवती = how you, faltering with showers of tears, hid me in (your) close embraces. शस्त्राघातं स्तनकलशयोः ऊष्मणा रोपयद्भिः = that had the power of healing (my) weapon-wounds by the warmth of (your bosom in which there were) your pair of breasts resembling water-pots. जनस्थानयुद्धात् सम्प्राप्तं = (me) who had returned from the battle of *Janasthana*. दशमुखसमान् पारयित्वा खरादीन् = after having finished (*i.e.*, slain), *Khara* and others who were equal (in valour) to the ten-headed one (*i.e.*, *Ravana*). तत् अपि चित्ते कुर्यात् = that too you may bring to your mind, *i.e.*, you may remember.

Compare the plainer statement in the original *Ramayana* which describes the situation more naturally :—तं दृष्ट्वा शत्रुहन्तारं महर्षीणां सुखावहं। बभूव हृष्टा वैदेही भर्तारं परिषस्वजे॥ In the original *Ravana* is depicted as immeasurably superior to Khara and others; in fact, his death after a continuous seven-day duel seemed a marvel even to his victor, while *Khara* and his forces were disposed of in a few hours. But the tendency among later writers is to belittle the prowess of *Ravana* and this author has followed suit.

46. चिन्तयित्वा = thinking of. तादृशं क्लेशं शच्याः = that kind of sorrow (*i.e.*, the indescribable sorrow) of *Sachi*. क्वचन समये = on one occasion स्मृत्वा देवीं अचलतनयां = remembering the goddess (*Parvati*), the daughter of the mountain. विप्रयुक्तां शिवेन = who was separated from *Siva*. शुभे = O thou auspicious one! रक्ष आत्मानं कथमपि = somehow or other protect thy

self (*i. e.*, keep yourself alive). जीवित आलम्बनं मे = (that self) which is the prop of my life. (For), पत्युः छन्दात् व्यसनं अपि हि = it is well known that even sorrow (resulting) from following the husband. श्लाघनीयं वधूनां = is commendable in wives.

The two allusions here are:—

(1) When *Indra*, the leader of the Gods killed the *Asura* named Vritra by a stratagem, his sin followed him and he had to be in hiding all alone, till he was cleansed of his sin much later. *Sachi*, his loyal wife, had to suffer insults at the hands of the Indra who was chosen to act for him.

(2) When *Rudra*, as *Bhairava*, cut off one of the heads of *Brahma*, he had to go about wandering as a beggar, covered with ashes, with matted hair, and skull in hand. *Parvati*, his wife, was in a simillar state till he came back.

But both of them held on bravely until their former happiness returned. *Rama* advises his wife to be patient and hold on to life for a while more.

47. This and the next stanza are the parting words of *Rama* to the swan.

अपि in the beginning indicates an interrogation; it is really a request which becomes irresistible when put in the form of an eager question. एतत् साह्यं ते अव्याजबन्धोः मनसि निहितं = this help which has been deposited in your mind (*i. e.*, for which I have appealed to you), (of you) who are a guileless relative (*i.e.*, one who really plays the true kinsman without any ulterior motive). आनृशंस्यं त्वदीयं = your mild (or, compsssionate) nature. प्रत्याख्यातुं प्रभवति न खलु = will indeed not

allow to be refused. (Here the initial अपि will have the force of "is it not so?"). प्रागपि = even before this (*i. e.*, in former days) नैषधे वीक्ष्य = having seen in the case *Naishadha* (*i. e.*, King *Nala*). एवं परिणत गुणां वार्तां = (a) message (sent) which had the quality of having a similar conclusion (*i. e.*, which produced a similar effect, *viz*, the effect of bringing happiness to two lovers at a distance from each other). विदुः हन्त = well, they have understood (*i. e.*, all people have come to believe) आर्तत्राणं व्रतं इति शुद्धात्मनां वः = that the succour of the distressed is the self-imposed duty of you, the pure at heart.

The nearest rendering of हन्त is the interjectory "well" in English, which may express surprise, regret, anger, joy, compassion, or any other emotion, according to the context.

The allusion is to the story of *Nala* and *Damayanti* in the *Mahabharata*, in which a royal swan acts as a messenger of love, and brings about the marriage of the lovers.

नृशंसः is "an ill-natured wretch." The quality of one who is the opposite of a नृशंसः is आनृशंस्यं. *i. e.*, good nature, an obliging disposition. As आत्मा means "the body" also, शुद्धात्मनां indicates also the pure unsullied whiteness of the swan's body.

48. सौम्य = Gentle Sir. जनकतनयां जीवयित्वा = having brought the daughter of *Janaka* back to life. इत्थं हृद्यैः वचोभिः = in this way by such words dear to the heart. सख्यं पुष्यन् = (and) fostering the friendship. दिनकरकुले दीप्यमानैः नरेन्द्रैः = with the kings that are illustrious in the Solar Race. स्वैरं लोकान् निखिलान् विचर = roam over all the worlds at your pleasure (or, at your ease.) सेवितः राजहंस्या = attended upon by the Queen Swan. सर्वाकारैः त्वदनुगुणया = who has qualities that

follow yours in all respects. लक्ष्म्या इव विष्णुः = as *Vishnu* is by *Lakshmi*.

49. सन्दिश्य एवं = Having sent a message of this sort. रामः = *Rama*. सह कपिकुलैः सेतुना लङ्घित अब्धिः = who crossed the ocean by a bridge, along with bands of monkeys. प्राप्य सीतां प्रतीतः = (and) who was delighted after acquiring (*i,e.*, rescuing and getting back) *Sita* पङ्क्तिग्रीवे युधि विनिहते = after the many-headed (*lit.* he with arrow of heads) was killed in battle. श्रीमान् = the revered and prosperous one (*i.e.*, Rama). भूयः स्वयं अनुभवन् = once again enjoying by himself (*i.e.*, he himself ruling). राज्यं रक्षितं पादुकाभ्यां = (his) kingdom which was (till then) protected by (his) pair of sandals. अतनुत सनाथां निजां राजधानीं = made his own capital possessed of a master.

During the fourteen-year interval of *Rama's* absence in the forest, his brother ruled as a regent-minister, with Rama's sandals placed on the throne of his ancestors. Compare, in the original:—:—ततस्तु भरतः श्रीमानभिषिच्यार्यपादुके । तदधीनस्तदा राज्यं कारयामास सर्वदा ॥ तदा हि यत्कार्यमुपैति किञ्चिदुपायनं चोपहृतं महार्हं । स पादुकाभ्यां प्रथमं निवेद्य चकार पश्चाद्भरतो यथावत् ॥

The final stanza is the concluding मङ्गळश्लोकः, also having in it an allusion to the authors' scholarship.

50. वेंकटेशेन क्लृप्तं = composed by *Venkatesa*. विद्याशिल्प प्रगुण मनसा = who has a mind proficient in the sciences and arts. चिन्ता शाण उल्लिखितं = which has been polished on the whetstone of careful thought. असकृत् श्रेयसां प्राप्तिहेतुं = which is the cause of the attainment of blessings often and often. सीता हंस व्यतिकर सखं ॥ which the friend of the union of *Sita* and the swan. अनघं = which is sinless (*i e.*, flawless). रामसन्देश रत्नं = the gem of the message of *Rama*. पश्यन्तु सन्तः = may the virtuous (or, respectable) people see (and examine).

अन्तः श्रवणं = with the internal sense of hearing. चक्षुः उज्जीव्य = after having revived their (minds') eyes.

As mere fault-finding criticism is usually tho work of meaner minds, the author leaves it to nobler minds to review his work, as he is not only competent to write such a work but has also bestowed careful thought on its production.

End of Asvasa II.

ENGLISH TRANSLATION

ON

HAMSASANDESA

ĀSVĀSA I.

1. Born of the sinless Solar Race, (yet) honouring his human state, the Lord, vigilantly wakeful in searching for the (lost) daughter of Janaka, he, the fond lover, having resolved upon a plan of action after the return of (Hanuman) the son of Vayu, somehow endured, until the dawn, the (agony of the) night, in form as (terrible as) the period of universal destruction, [or] (which to him was) as long as a Kalpa (of a thousand Chaturyugas.)

2. Early at dawn, hurriedly making the army of the King of the Vanara race exert it diligently (for the march), and with his inmost heart distressed on account of the daughter of Janaka being very far away, he caught sight of a royal-swan, pleasant to the sight in its sportive mood in the lotus-tank and (with its hue) in harmony with the lustre of the full mon, (a swan) that had come towards that place at the time from somewhere.

3. (He) the hero, having fixed his eyes unwaveringly on him (the swan) whose gait copied the gait of Sita, whose form was that of the figure (woven) in the skirt of her silken garment, and whose voice was like the sound of her anklet, and being filled to the inmost

depths of his heart with her (image), lost all sense of thought and feeling for a while; I believe that, at times, the command of the God of Love becomes irresistible.

4. Having, somehow or other, recovered from his stupor, the elder brother of Lakshmana then thought of putting life into Maithili by a message full of affection, and did worshipful service to him (the swan) with lotus petals, with the proper ceremony. (For) the finding of a messenger gives greater happiness to those in love than the (actual) embrace of the beloved. (The idiomatic order in Sanskrit runs thus:—did worshipful service...... with the idea of putting life......)

5. Having rendered this honour to him (the swan, even to a greater extent than (he had shown) to Anjaneya) he who was maddened with intense passion (Rama) found a way into the affection (or, friendship) of (the bird who was) one that was ignorant of the intelligence (of Sita). To those whose hearts are greatly agitated by separation from their lovers, happens the pitiable condition of begging clouds, hills, trees and such other objects; how much more (reasonable it is to beg) of sentient beings capable of feeling joy and sorrow.

6. Siddhas, who are experts in the division of the ocean of the Vedas, have said that thou art of the race of the universal spirit that pervades of forms; and that thou, by whom, with his superior graceful gait, were obtained from His (Brahma's) beloved (wife) a complexion like her own and a nectar (a melodious note sweetlike

that celestial drink of immorality) that is capable of being tasted (appreciated) by the ear acting as the tongue, (that thou, who art such a one) art the royal vehicle of (Brahma) Him whose habitation is the lotus.

7. Friend, we are but somebodies here in this middle world of mere ordinary human beings; (while) thou art the Lord of the movers in the heavens (birds, or, Gods), and your fame is easily evident in the mighty upper world. Even when it is so, it is appropriate that you should take up the role of a messenger, for the reason that you will be saving those who crave your protection; for the (same) reason that even the Ordainer (Brahma), the Creator of the Universes, stood as a charioteer.

8. Having witnessed the hard times that have come upon the race of Ikshvakus, a race mighty by nature and one that, by a mere wish, change the face of the world, it befits you to go to Lanka, the capital of the Rakshasas, (the city) that is well situted on Trikuta (mountain) which is (at times) visible and (at other times) invisible by reason of the waters of the ocean.

9. Friend, while journeying towards the south, a direction which has the merit of having plenty of holy places, of being pleasing to the eye on account of sandal-wood forests, of giving birth to pearls, and of being the mother of the Malaya breezes, please bear with the trifling defect that it is the abode of the Rakshasas.

10. On your way, great pleasure will result to you (*i.e.*, you will have cause to laugh heartily) at the sight of the wild peacocks (or, Brahmana barbarians), of those dull-headed ones, who depended (for their celebrity) upon their intoxication (of vanity) and grew talkative over trifles when a noble bird had gone far away, as when you had to Kailas (or, when truly great poets had gone to a great distance) but who, having lost their tail-eyes in autumn, had grown silent (or, who, having lost their powers of thinking after the dispersal of the clouds, had grown dumb).

11. Gentle sir, the fragrance-bearing wind, slowly drinking in the fresh honey of assemblages of rosy-red lotuses, roaming about in sport among groups of water-lilies that have opened in (their own) time (*viz.*, the night), and moist with the ichor-waters of wild elephants, will serve you by ordering the diffusive perfumes to emulate one another (to be the foremost in reaching you).

12. The Bandhujeeva trees, (your) relatives, will, all together in one combined effort, appropriately apply scented cosmetics to your body to the fullest extent, by (letting fall on you) their pollen shaken down by the wind ; so that, you will resemble the moon in the crest of the Conqueror of the Tripuras, reddened by contact with the lac-dye on the (soles of the) feet of Parvathi, and rendered full by foam of the Heavenly River.

13. And the autumnal clouds shall act as a ceremonial royal umbrella borne by the wind at a suitable

pace behind you, with its ribs formed by the fine rays of the sun (forming streaks in the mass) and provided with a variegated fringe formed of the remnants of the rainbow doing duty as a many-coloured cloth.

14. Dear friend, having thus had a pleasant quickly-crossed passage, you will see your female friend, Sita, who arose out of the field ploughed by King Janaka, and who, by protecting her body with the greatest difficulty for my sake, has come to bear the honoured good name of a wife true to a single husband.

15. And when you return (from here) to (your love) the lotus-pond, who was pining and grown weak during the period of her separation from you, but who has regained her joy now (that you are here with her), (please) win her over gently by sweet words; and she, because of her friendship towards Maithili, will, I believe, say "Be it so" at this juncture, and grant you permission to absent yourself; (and she will say this) in the language of bees, sweet as the notes of strings (of a musical instrument).

16. Having the beauty of the moon actually seen rising at the wrong time (created) among the Sabara women seated lovingly with their husbands (or, lovers) in the mountain-bowers, (please) soar up from the assemblage of lotuses and fly following the direction towards the south, (at the same time) giving (the right of) way to birds very powerful of wing and looking (at them) from afar.

17. Mount Malyavan, full of precious stones, taking within himself the image, radiant with nectar, of yourself, soaring up with playful ease, of yourself that outshines the moon in splendour, (such a Mount) tells (us) of the radiance of superior loveliness of the God of the First Cause, as he was creating the moon out of his mind.

18. Friend, Hanuman has carefully described to me two paths. Of them both, though the western one near the Sahyadri is, to you, free from danger and pleasant, is (to be given up, as being) subject to continuous rains. Among the eastern ones, you will have, somehow (even by the strength of your will) keep your eyes away, for my sake, from the assemblage of wonders (found) in every country (on your way).

19. Having been confirmed in your form (as a Raja Hamsa) by the unsophisticated women (of the villages or the hills), who, having heard your note, pleasing to the ears, and being very near, come out of their dwelling-places with eager haste, and look up at yon with glances which are charming though devoid of the knitting of the eyebrows (and such artificial modes of expression), please pass (fly) over these (the following) countries that are well divided by woods, hills and rivers.

20. Please enjoy the artless silliness which is turbid with the passion of love, of the women guarding the sali rice fields, who are seated, or lying down, on the bed of tender shoots in the shade of the sugarcane (plantation), whose hearts are overjoyed with conversation on those

subjects (that suit them at that time), and who are infatuated with different songs, or tunes, that are variegated by the intermingling of the Kannada and the Andhra languages.

21. And then, there will rise up in front of you, Anjana hill, giving pleasure to both the eyes, truly believed by persons to be Adisesha himself appearing (in that form), on account of its being the abode of Vishnu, on account of its bearing the earth, and on account of gems being embedded in his peaks (heads), and possessing (surrounded by) no light clouds (*i.e.*, dense masses of clouds) resembling recently-shed sloughs of serpents.

22. And you too please offer worship there to the conqueror of Madhu, as much as you can and much as you please, that worship which is offered by worshippers banded together in crowds consisting of human beings that have ascended (from below) and of heavenly beings that have descended (from above), as ideas like superiority and inferiority towards one another have fallen away from them on account of the awakening of pure goodness, *Sattva Guna*, in all, and because the result of the fructification (of the worship) is common to all.

23. And, near (the hill), you will see a river (named Swarnamukhi) flowing with a golden murmur, flowing south of Anjanadri, who has sand-banks (in her bed) submerged at times and flashing into sight at (other) times, as if she had a wish that you should rest there, her (*i. e.*, the river) who, with her wave-hands truly gathers

the flowers of the forest trees near by, for the *Archana* worship of the God with the half-moon crest.

24. Having enjoyed her (*i. e.*, the company of the river) silently and unperceived by any, with your notes indistinct yet sweet, and lightly shaken (*i. e.*, with your feathers lightly ruffled) by the breezes on the sand-banks, loaded with the diffusive fragrance of *Vanjula* flowers, (please) quickly and cautiously (rise up and) follow (your) way, with a speed that is not surpassed by others; and may the fowlers on the banks (of the river) not catch you.

25. And then (beyond that) you will pass on looking at a holy country, named Tundira, and there go to (come to) a sacred place, named Satyavrata, which has cast away all sins (*i. e.*, in which sins cannot exist); (the place) where, He, the God, the only bridge of all the worlds, became a dam for (across) the Goddess of Speech, who had taken the form of water (a flowing river) on account of resentment against her husband.

26. There you will see Kanchi, embellished with different sorts of gems, filled with the sound of the triple symphony forming सङ्गीत (a city) which is fitly given a very high rank among the ornaments of the Earth, and in which is truly seen that Purusha (Supreme Spirit) who is the inhabitant of the Elephant Hill ever casting his eyes of favour on it (on the town), He who is beyond the duality of the opposites and who is the lover of Truth.

27. On nearing that town, make a low obeisance with your head bent low down in reverential faith (to the town) which was born (created) at first in the beginning of Krita yuga bv the mere wish of Brahma Deva, and in whose streets, the dust raised by (the hoop of) the steed of the Lord of Elephant Hill is worn thankfully on their heads by the chiefs among Gods.

28. And then, the fragrance-bearing breeze, the revered one, he who comes out of the mango grove that is lightly shaken, he who bears witn him the (cool) dew from the moon on the head of Pasupati (living) on one side of her (the town), he who loves the assemblage of lotuses in the waters of the Kampa, he will surely approach and do service (by breathing gently on you) to you, who has arrived from afar, as if to a dear friend.

29. In the middle of the town, there is the Goddess of your birds, the wife of the Lotus-born (Brahma) bearing the worshipfnl name of Vega (river), divided into seven mighty streams, corresponding to the (seven) groups of letters (of the alphabet), the revered, worshipped throughout (not in one part of her course alone) by the Gods, and beautiful with her clear, sweet, free (unimpeded) flowing waters.

30. Having bathed in the sacred water named Sarasvata there (in that river), (in the Tirtha) which destroys the sins of mankind in general, along with sinless men of saintly austerity, having your body rendered highly radiant, and having the entire universe clearly

manifested in (your) mind from which *Rajoguna* has disappeared, you will accumulate, both inside and out, the highest final purity which cannot be cast away or destroyed.

31. Gentle sir, by*t* the side of her banks, is seen the Elephant-hill, the sacrificial altar for Brahma's yajna by the side of which people who have made their habitations having given up their mortal frames, will stay as blessed ones in the abode of Vāsudeva, free from darkness; (that hill is seen) giving a celestial nature to the Dravida country.

32. On that sacrificial altar, there will manifest himself (before you) some undefinable Deity, the cause of the creation of the worlds, one who obtains and gathers his splendour from the garlands of tender, fresh Tulasi shoots, one who resembles (in his soothing radiance) a cool God of Fire, and one whose form is still further darkened by the sidelong favourable glances (from the dark eyes) of Lakshmi, which have for their loving followers, earthly happiness and heavenly bliss.

33. Do not be afraid at the sight of the dark emerald-green cloud there, with its form beautified by the lightning-like Lakshmi, (for it is) full of (the waters of) compassion; (also because) it has itself become a Hamsa, having its feet always worshipped by the Hamsas among Devas (the Nitya Suris) like you; and thus (has become) truly the first-born in your race.

34. He, that God, who is the taster of the essence of the (daily) oblations (in the sacred fire) made during the (usual) *Soma* sacrifice by your master (God Brahma), who is the Pure Eye of the multitude of *Vedas*, who is the blessed good fortune of the eyes (of all worshippers), may accept you, as you bow to him, with side-long glances of favour, that resemble a shower of ambrosia, that show pleasure welling up, and that give in great abundance gifts that are desired.

35. If He, the God, the possessor of Lakshmi (or, of supreme power) is made manifest to you, when He chooses to take a walk for His own pleasure in (his) pleasure resort, holding the hand of His Consort, moist like a lotus full of honey (all over it), and holding a pleasure-lotus in his other hand, (if you happen to see him thus) you yourself fan him with your chowry-like body (with your white fan-like wings).

36. Having thus had pleased satisfaction engendered in you, quickly cross over the middle country and go to the land of the Cholas, which is dark with multitudes of areca-nut trees visible from afar and whose surface is well divided by the various branches of the Kaveri, born in the Sahya mountain, whose flow is stopped by the circlings of crocodiles (and other big water animals) that swim against the current.

37. O swan, in that country, lotus-eyed (maidens or young women), wearing the colour of the evening (rosy colour of sunset) by their fragrant cosmetics made of

the sweet-scented turmeric, and wearing the form of a struggle between moonlight and darkness by their hair-knots which enclose the flowers of the areca-nut palm, and having indistinct but sweet voices full of passion, will feast your eyes by their getting up the swings (*i. e.*, when they are diverting themselves on swings).

38. O thou water-bird, as you enter the western part of that country, known by the name of Varsha, beautiful like (as if it were) the ball used by (mother) Earth for play, and watered by rivers, you will see, at a near place, (*i. e.*, before you proceed far) a white hill, which, from its limited extent, resembles a sunken Kailas mountain, or is like the Adisesha just rising up from under the earth.

39. There (*i. e.*, on that hill) the Divine Brilliance; which, by its abundant and pervading lustre, has destroyed the accumulation of the darkness of ignorance in mankind, which has taken the form of an Individual spirit, which has the highest lordly might, which deserves to be prayed to by wise men, and which is ever attached by the affection of the Daughter of the Ocean (Lakshmi), (that Brilliance) will confer on you, the worshipper, an abundance of blessings in a very short time.

40. And beyond that, (please) explore thoroughly the wood (there), with (its trees giving) a dense unbroken shade, extensive, dark like the lustre of Him (*i. e.*, the God on the Sveta saila,) and lovely with (its) clusters of blue flowers. When it (*i. e.*, the wood) which is fit for

the constant enjoyment of the damsels of heaven, has been seen by you, your heart will make light of even the splendour of the pleasure garden of heaven.

41. Where the wind generally does the duty of a servant to the five-arrowed God (Cupid), by forming a many-patterned canopy by the pollen of different kinds of flowers, by gently waving, in the areca-nut-palm wood, chowries in the form of areca-nut flowers, and by making the surface of the ground fit (for Cupid) to walk upon by scattering over it multitudes of flowers.

42. Gentle sir, then (beyond that) the daughter of Sahya (the Kaveri) flows, dividing the country cleanly (into two parts, like the parting of the hair on a woman's head) by the swiftness of its current, having (her) bed uneven with accumulations of pearls from sugarcanes of the Pundra variety, scattered about from (their) split knots, owing to maturity season after season, (the bed of pearls) being of a clear white hue like a sandy bed, and (the river) throwing into shade the river of the Gods.

43. Her (*i. e.* The Kaveri) who is being immediately led from the sloping side (or, from the lap, or embrace), of Sahya (mountain) by the wind to the ocean, who has been blessed with prosperity by the auspicious speeches of birds like yourself (or, by the chanting of auspicious *mantras* by twice-born people like yourself), the gentle smiling one whom the wet areca-nut trees render perfumed, as it were, in the early dawn (*lit*: at the night-

end), with sweet fragrant substances, by letting fall (into her showers of) areca-nut flowers, full of honey.

44. And in that (land) you will see the beauty of the lotus pond, the fame of which has spread (everywhere) as that which made the moon-god whole, (the pond) which is never destitute of the sweet smells from the hair on the heads of immortal ladies, which will make your mind lose its taste for the Manasa (lake), and which is on all sides surrounded by even other sacred waters (useful) for purification.

45. Gentle sir, please worship the Sesha Pitha with your body well-bent on account of faith, (the Pitha) which has been stationed on her bank (*i. e.*, on the bank of the Pushkarini), which is fit to be worshipped by saints on which, it has been prophesied by Munis, is destined to be the future abode of Sri Ranganatha, (then) residing in Saketa city, as our family wealth.

46. My heart flies to that First God, who is lying down in the coils of Adisesha with one of his arms used as a pillow, who has long outer corners of the eyes, who is the life of the Daughter of the Ocean (the Goddess Lakshmi), and who, as a consequence of his splendour, (of him) who manifests himself of his own free will in the (Vimana which is of) pure *Sattvic* quality, shines within it like an emerald in a box.

47. And beyond that, cross over very quickly the forest which is between the Chola and the Pandya coun-

tries, which is infested by robbers, and which is (full of sounds) harsh to the ear on account of the shrill cries of tree-crickets. When it is crossed let your cool notes be heard, my friend. Indeed, birds (or, poets) will not make a sound (or, will not utter a word) in the presence of evil-minded men.

48. And in that (*i.e.*, the Pandya) country, the lotus-eyed women, with their faces uplifted, with their curls tossed about by their loosened crest jewels, with the gem(s) of their large ear-rings clearly visible, and with beauty-marks on their forehead glittered with powdered pearl, will have their curiosity excited and will honour you of the sweet note, with garland-like glances from the corners of their eyes.

49. When you come to the close proximity of the Vrishabha Hill, the permanent abode of Vishnu who is (here) known by the name of Sundara, (that hill) on the sloping side of which shines forth that heavenly water (Ganges) which is poured forth (*i.e.*, which issues from) the anklet of that (famous) Conqueror of Bali, and which has not come into contact with the matted hair on the head of (God) Pasupati.

50. Continue your journey looking at the lands of the Pandyas, which have their growing crops sprinkled with water by rain clouds which tremble with fear at the memory of (their) imprisonment by the miraculous power of the Kshatriyas (there) who had obtained magic

weapons from God Siva, (the lands) which are adorned with cities and rural tracts which are the abodes of sanctity and which constantly challenge the city of Alaka, to excel it.

51. Then, honour the (river) Tamraparni, whose sands are engendered by multitudes of pearls which are liberated from heaps of pearl-oyster shells, (whose bed) thus resembling the sky with multitudes of stars. The ever-clear pure water there will give you a disease-free condition (or, will make your body shine like pearls), on account of the proximity of the Maharshi who drank the ocean (dry).

52. With your heart gladdened by tasting the sweets of her (*i.e.*, the river's) lotus-mouth to (your) heart's content, with your body cooled by the embrace of (her) tremulous-wave-arms, seated on (her) sand-bank, and fanned by breezes of (or, from) the Sandal mountain, may you, who have to fly across the ocean, have your fatigue allayed.

53. Having traversed only a short distance towards the right of her (*i.e.*, of the river), you will see near you the shore of the ocean, dark with mountain-palms and *Tamala* trees, gladdening the hearts of youthful people like you, charming to the eye on account of the pearls presented (*i.e.*, brought up and deposited) by waves of various kinds, and with its sand banks doubled (in size) by (the accumulation of) the pollen of *Ketaki* flowers (on them).

54. Gentle Sir, having stayed there for a moment, you, who are the most powerful of wing, (please) fly (across) with speed, (my) friend, aiming straight at the city of the Ten-faced (Ravana), just as if (you were) an arrow leaving the shore-bow, provided with the bow-string in the form of (two) different sets of mountain-streams coming down, with the deep pleasant notes of a (plucked) bow-string, from the hill-top on either side.

55. Friend, (on your way) you will see the ocean, (which) by its conjunction with the forests of coral, (appears) as if (it were) a forest enveloped in forest-fire, (or) as if (it were) the sky overspread by the (colour of the) twilight, (or) as if (it were) an elephant marked (for beauty) with red lead, (or) as if (it were) *Vishnu* furnished with (*i.e.*, clothed in) his own favourite (golden yellow silk) garment, (or) as if it were a dark cloud split by a flash of lightning, (or) as if (it were) a couple with a single body (between them).

56. The ocean had its body increased (*i.e.*, had its area added to) by the earth (*i e.*, land) having been dug up by my immeasurable strong ancestors, who wished to find out the steed that had been misappropriated (stolen) by the Ruler of the Gods (Indra). If (therefore) he (the ocean) directs the hidden-winged mountains with a view to do you honour, (please) do not decline the loving regard suitable to a relative, even though you are tired.

57. Having seated yourself there on a blooming golden lotus in some lake (on the mountain), and having enjoyed the relish of an unlimited amount of honey (from those flowers), having brought well under control the fatigue of your journey, and (then) having flown across the rest of the ocean with more active speed, you will see in front of you (the) *Suvela* (mountain), forming a charming shore with its rocks rounded smooth by the constant dashing of the waters (against them).

58. (That mountain) in the proximity of which, corals in the waters of the ocean, having among them the moon in the form of your reflected image, having clearly the appearance of accumulations of drops of blood that have flown out on account of the severing of the wings (of the mountain), and having their lustrous appearance ruffled by the incoming of the waves, (these corals) along with star-like pearls, present, permanently on earth, the appearance of an unusual (evening) twilight.

59. (That mountain) where the forest shows shoots that have risen up in the form of corals variegated with clusters of pearl-gems brought out of their places by the force of the billows of (the ocean, which is) the abode of *Varuna*, and is filled with perfume, rushing up to the crown of the head, by the sweet smells of honey of (the flowers of) *Mandara* trees, brought (from heaven) and planted by the Gods themselves who were afraid of the Rakshasa (king).

60. On it, Lanka (city) will become apparent to you, spotlessly beautiful with its lovely mansions, as if (she were) the Queen-swan resting on the revered sand-bank of the ocean; she, of the melodious note, who stays (there) with (tremulous extended) wings in the guise of banners flapping in the wind, as if she were eager to approach you (for welcoming you), the incomer.

End of Asvasa I.

ENGLISH TRANSLATION

OF

HAMSASANDESA

ĀSVĀSA II.

1. To which place have been brought heavenly maidens, whose movements are graceful and accompanied with tinkling sounds (of their anklets), whose eyes resemble the arrows of Cupid, whose forms are slightly pale (yet) lovely, and whose words are sweet, (these) will gladden you by their personal attentions, (you) who have an easy sportive charm, a melodious note, (a) white (body), and eyes like half-moon shaped arrowheads, (you) who are fit to live in *Manasa* Lake and whose speech is simple and pretty.

2. In which place the ladies of the inner apartments of the Ruling Deities of the world are suffering imprisonment, (they) who have been kept at a distance (unmolested) on account of the fear (of *Ravana*) of being destroyed by (their) terrible curses, (they) who are (by the intensity of their chastity) fit to burn even the God of Fire, who are pure like the pure colour of your lady-love, (but) who expect protection for themselves only through the spiritual splendour of the daughter of *Janaka*.

3. Which city, situated on (mount) *Suvela* which has high peaks and is full of an abundance of gems, and

protected by the *Rakshasa* (King) whose fame has been extended among the Rulers of (all) the quarters, waves her fingers collectively (as if calling), the fingers consisting of (or, being in the form of) banner cloths, as if (she) were challenging, by the abundance of her decorations, the city of the Gods, (situated) on the top of Mount *Meru*.

4. In which city, during this (autumnal) season when the clouds are dispersed, a season fit for your excursions, drops of water ooze out of the moon-stone floors, (thus) increasing beyond bounds (the flow caused by) the tears due among the heavenly ladies, to separation from their lovers or husbands, and whose minds are tossed about (or, are in a state of great agitation) by the proud smiles of (the Lady of) the Night, (smiles) in the form of moon-beams.

5. *Visvakarma* and others, whose minds will have been intently fixed (upon the work allotted to them) on account of the secret fear (of *Ravana*), will, of course, necessarily accomplish the re-building of the city, which was reduced to ashes by the God of Fire, who was the friend of the son of the God of Wind, which (fire) was (only) the brilliance of the fire of grief of *Maithili* that had, by transformation, assumed such a (material form); (the re-built city) throwing into shade the original production.

6. When you look at the wonderfully beautiful palace of the Lord of the Night-prowlers in the middle of

the city, (a palace) by which the sky is obstructed and upon which wait the aerial vehicles of the Heavenly deities, each capable of carrying a couple (and) which is (now) a prison to the ladies of the *Devas*, (when you look at this palace), you will declare the state of your feelings to be joy blended with sorrow.

7. (And) there; (please) enter a compound full of trees in the pleasure-garden attached to the dwelling (of *Ravana*), in which the wind trembles at the slightest anger (of *Ravana*), in which the sun can be mistaken for the moon, which is ever munificently provided with (the delights of) all the seasons (prevailing) at one and the same time, which was lighted by (red) Asoka trees that are the brothers of the fire of sorrow of *Sita*, (and) which was on a previous occasion disarranged on account of the wanderings of Anjaneya.

8. Gentle Sir, circling in the sky in that enclosure along with other birds who have become overpowered with blissful joy, and with your eye directed to one place after another, you will see a solitary *Simsupa* tree, densely branched, which is a relative in sorrow to the daughter of *Janaka* and has (her) ornaments placed on some one of its branches.

9. Friend, at the foot of that tree, there is an indescribable heavenly gem (namely, *Sita*), born when the sacrificial ground was being cleared (by ploughing), (a gem) devoid of fear on account of spiritual might (or

devoid of flaws on account of its superior quality) wherever it might exist, (a gem) which at that time (*i. e.*, on a previous occasion) was obtained somehow with great difficulty, by me who gave (my) valour as the purchase price of the bride, (a gem) which imparts brilliance to the Solar race (or, which lights up even the abode of the sun); that (gem) should be seen by you.

10. She, whose eyes are like the *Saphara* fish, who has well-arched eyebrows, fine hair, and a slender body bowed down (somewhat) by the weight of (her) high breasts, whose lustre is like that of gold purified in the fire, who is young and has a gait graceful as your own, whose waist is slender like the middle of the sacrificial altar, who is loveliest of form, who has acquired the hidden treasure of the graces of love, and who resembles the Goddess of great blessings, (such a one) is my eye (*i.e.*, the apple of my eye).

11. Until she comes within range of your sight, she will either be languid on account of insensibility, or engaged in conveying to the ears of the birds (around her) a message to reach me, or, with tear-bedimmed eyes, intent on looking in this direction, on account of (the occurrence of) omens which foretell that a dear, hopeful message is very, very near.

12. Or, on account of bewilderment, prating to the ornaments placed in (her) proximity (asking them) whether the contact with the body of the Lord of the Solar race is remembered (by them) or not, or meditating

upon the diversions (she and her husband had) in one common bed; that she should lead a life of that kind is surely due to the ordainings of Fate.

13. I believe the daughter of *Maithila* to be dispirited in the house of the night-prowler (*i. e.*, *Ravana*), like the pure light of the moon shining in the house of a *Svapacha*, or like a branch of the *Parijata* tree brought into a wood of poison trees, or like a delightfully beautiful speech delivered by a good poet in the vicinity of a wicked person.

14. (Or) like an assemblage of lotuses scattered by a (heavy) downpour of rain, (or) like an utterance having self-contradictory meanings, (or) like a lotus-stalk enclosed in mud, (or) like a she-elephant separated from her mate, (or) like a digit of the moon hidden by clouds, (or) like hope encompassed by obstacles, (or) like a small female deer approached by a tiger, (or) like a beloved woman devoid of shame (according to another reading—like a bow-string lying on the ground).

15. Who, remembering the protection (once) afforded by my embrace when the fear of the arrows of Cupid was on her, (now) embraces her mother (the Earth) with limbs that are languid of movement, that get fatigued even by the wearing of ornaments (*i. e.*, even by the weight of the ornaments she wears), that are exhausted even by anointing her body with unguents, and that cannot bear even the (pain of) frequent recollection (of her lost happiness), on account of her extremely delicate constitution.

16. Who placing my signet-ring, by turns, in her lotus-like hand, experiences a pleasurable horripilation in her body, over and over again: who placing it on her head, in the absence of the precious gem worn on her hair, enjoys bliss; (and) who places it with reverential love on (her) water-pot-like breasts, (now) hot with fever on account of the fire within (her heart).

17. Who washes way, later, that permanently lasting divine unguent, for which she is fitted, which formerly the Lady *Anasuya* smeared over her limbs with motherly love, as a reward of virtue, (washes that away) in a copious flow of tears, hot with anguish and rushing down and falling in a continuous stream on her water-pot-like breasts.

18. Who is wearing a head of hair, which wa once being bound up unevenly by me on account of the abundance of hair too profuse for my grip, but which has now become loosened (and falling all over her) as if with an earnest desire to enjoy the perfume of her body, which resembles a flower-stalk of the tree of the Gods thrown down (from the heaven) by the *Apsaras* on to the earth, (to be used) for the worship of *Rati's* husband, and which (when falling) is followed by (a line of) large black bees.

19. Who is wearing a lovely garment which is the companion (in lustre) of the rising sun, which has the (ornamental) forms of your beloved on all (its) sides, and which bears, in form, a resemblance to that upper gar-

ment which was speedily brought (to me) by the *Vanaras*, (her appearance being) like another crescent moon blended with the tints of twilight.

20. Who happening to look at the left (anklet) placed on the end of a branch, (a jewel) fit to be fitted, by my own hand, on to her lotus-foot which has been lifted on to my lap, (a jewel) which is like this one, the right anklet which came down to the ground from her lotus-foot verily to show me the right way, (a jewel) which has a (melodious) sound like your own, has grown exceedingly sad.

21. Who resembles the Goddess of the lovely splendour of *Nandana* imprisoned in the house of the night-prowler, her limbs resembling drooping tender shoots, divested of ornament-flowers and closely entwined by creepers which are reflected in her spotless bright body, (now) rendered slightly defective (in lustre) by the cruel shadow of the hot breath of anguish.

22. Who is practising, by the methods prescribed in authoritative treatises on the *yoga* of love, the non-differentiating *Samadhi*, with (her) thoughts firmly fixed on my single self, after the play of feeling in external matters has been tranquillized and rendered completely inactive by the universally supreme method of control (of the senses), (and) with a mind which has become softened by absorption into the Internal self by the absolute power of the imagination that has attached itself to nothing else (by myself).

23. A vacant look, excessive sighing, a closed lotus-face, tears in the form of a stream, continuous lamenation, to such an indescribable state of misery has she been reduced by unpreventable Fate, she who is attached to me and whose frame is extremely slender; verily (my) heart burns.

24. At the sight of that pitiable condition of hers, even you will be unable to bear the intensity of grief that will have welled up in your heart of its own accord; how could those who are endowed with stainless souls, those who are not born, as the ten-faced *Ravana* is, in some undesirably low carnivorous race, how could they not have compassion?

25. Plase spend the night in the following manner, *viz.*, in getting rid of your fatigue by lying down in the long fresh water pond near that place, resting there to your heart's content and enjoying the delights of it, in awaiting the time fit for the sleep of the women folk among the night-prowlers, which will be the period of early dawn, and in pouring into her ears my message, sweet with love.

26. O royal swan! Having slept as much as you please on the conveniently spacious sand-bank bed, attended on by fragrance-bearing breezes and cool moon-beams which remove the fatigue of (your) journey, may you, who are looking forward towards a duty to be performed, be awakened by the playful songs of the bees that are usually hidden (during nights) in closed lotuses.

27. Having gone up that *Simsupa* tree whose tender leaves are lightly moving, rendering you visible only to one person (*Sita*), subduing your deep note resembling the sound of the bow of Cupid, awaken my beloved, whose mind has been to some extent stolen by stupefaction, by first describing the delight-giving fame of the dynasties of *Raghu* and *Janaka*.

28. Lady! Please know me as the beloved counsellor of that long-lived one, your husband, bearing within (me) his sinless message, which is a medicine restoring you to life. I am he who, by his own ringing notes, will indicate to the valorous husbands of heroic wives, the proper occasion deserving to be honoured (by them) when the autumnal season begins.

29. Then, slowly lifting up her lotus-like face, faded and drooping on account of sorrow, she, the timid one, will honour you on account of internal joy, (as one) who are endowed of knowledge of something relating to myself; (she will honour you) with looks from the corners of her eyes, which have obtained an effect similar to that of waves of ambrosia, and which are intimate friends of lotuses that open at dawn.

30. She, the wife of *Raghupati*, seeing you wholly free from stain, and having got back her brightness on accouut of being consoled, like the moon's crescent at the beginning of the bright fortnight, will then become attentive (to you) and be pleased and eager to hear my message. Will not even news from the beloved create joy in (the hearts of) women?

31. Then, speak (to her) thus:—The sinless king of the *Kosalas*, alive on account of your ladyship's good fortune, asks you, the auspicious one, about (your) welfare. Learned good men say that all those auspicious marks that will inevitably bring about blessings are those that belong to the Goddess *Lakshmi* and to you on earth.

32. Lady! He, the auspicious one, in whom became hidden the ornaments, unguents and other things of her (who concealed them in his embrace), of her who has been taken away to a far, far away island by the might of this kind of (evil) Fate, he, having placed (her mental image) in the path of his eyes, as if (she were) quite near, speaks thus to you through the mouth of (his) friend.

33. "O thou of fine form! In those old days, the night passed away for us, who were in a state of mind that had gone beyond our control and that was governed by immeasurable love, like a moment, in embraces and other preliminaries, at the commencement of (our) enjoyment; (but) now this (very same) night, whose continuity is unbroken by reason of hundreds of imaginary unions of that kind, prolonged by sorrowful thoughts, does not pass away."

34. "Along with the lotuses, who are friends of your lotus-like face, I have my spirits depressed by the fragrance-bearing breeze; (that wind) who was (once) defeated (and rendered powerless) by the powerful (waves of) warmth of your pot-like pair of breasts, (but) who

has (now) all at once become great as he has taken possession of a vulnerable point (in me) during the period of (my) separation (from you), and who belongs to (*i.e.*, blows from) that cardinal point which has been rendered fragrant by the sweet scents of the *Kunda* flowers."

35. "With his bow unbent (*i.e.*, unstrung) and with his head bent low (in respect), *Rama* spoke, in fear, to the Deity of the Spring, who was filling (the world), to the very ends of the cardinal points, with the variegated arrows of the God of the Flower-bow, (arrows) that never failed to reach their mark, which are smeared with mead, (and) which are greedy to taste (the life-blood of) women who are suffering from separation from those they love, thus: 'Please do not exist by the side of *Sita*.'"

36. "As I stood in the path of the *Malaya* breezes, which were full of the confusedly blended notes issuing from cuckoos and quivering on either side, and which were swarming with chains made up of multitudes of big black bees issuing out (of the flowers) slowly, with their bodies covered with the pollen of jasmine flowers, I was drawn back by Lakshmana, who feared (for me)."

37. "O thou of fine form! As the red *Asoka* stands shining like a flame near (me), the *Kuranja* trees, that indicate the circumstances of your marriage by (showering on it) multitudes of flowers, delightfully like the shower of puffed grain, create sorrowful thoughts in my mind, thus:—I am dull and inactive. What shall I say

to *Janaka?* What will that Lord of the *Yogis* say to me?"

38. My mind never leaves the peacock, who wishes to begin his lively dance, on account of (the advent of) a rain-cloud which gives forth a deep and continuous roll of thunder, being beaten (like a drum) by a golden drumstick in the form of a flash of lightning, and who is blessed with the embraces of his beloved, on the peak of the hill rendered fragrant by the mountain-jasmine flowers scattered (on it) by the wind, free from molestation by a *Rakshasa*.

39. Often there arose a sort of indescribable wail in the heavens, among the rows of clouds which were looking (down) at me who was completely overcome by the madness of excessive love, and which, with their tears, were making your mother tearful, (your mother) whose lamentation produced echoes that were distinctly heard among the rocky hills, and who was pervaded by excessive distress (or who was distressed by excess of heat)."

40. "O thou of fine form! You have been made to stay far away from me, I enjoy (thus): corporeal contact in (the shape of) the *Malaya* breeze; the meeting of (our) glances in the moon; the identity of (our) abode in the (same) world, the lucky conjunction of (having) an identical bed in (the form of) the (bare) ground; (and) an extensive splendid canopy in the sky wonderfully adorned with stars."

41. "The autumn, which has left all the cardinal points clear, which well excites (warriors) for the warlike preparation fixed at the proper season by the appearance of newly-blown lotus-buds that have attained a friendship with your pair of eyes, and which now shows the road fit for (the march of) an army, (such an autumn) indeed, hurries me, O *Sita*, with a wish to lead (me) to your proximity."

42. "O thou virtuous one! having removed to a great distance you, who are fit to be reclining between my arms (on my chest), (having removed) ever her who leaving the capital, followed me to the forest all alone, (me) who had at once renounced my coronation as a ruler, on behalf of *Bharata*, in obedience to the order of (my) father, my life grows sorrowful over and over again."

43. "O thou sweet-faced one! Having built a broad bridge across the ocean either with mountains or with arrows, and having converted *Lanka* (into a plaything) like a ball of flowers in the hands of the *Vanaras* at play, within a very few days, *Lakshmana*, warring with the *Rakshasas*, will create honey (*i.e.*, sweet music) in your ear (s) by the deep sounds of his bow."

44. "When the bond of enmity is loosened by the severing of the cluster of heads of the *Rakshasa*, (we) having gone (back) to (our) land with the help of *Pushpaka*, and when the undertaking of both of us is fulfilled with my coronation, by reverend people, as

sovereign ruler, (then), Lady, we shall both soon obtain (*i. e.*, enjoy) pleasures that have become accumulated by (our) long separation."

45. "How, (once), faltering with showers of tears, you hid me in (your) close embraces, that had the power of healing my weapon-wounds by the warmth of your pair of breasts resembling water-pots, (me) who had returned from the battle of *Janasthana* after having finally disposed of *Khara* and others who were equal (in valour) to the ten-headed (*Ravana*), that too you may bring (back) to your mind."

46. "Thinking of that kind of (indescribable) sorrow of *Sachi* on a certain occasion, and remembering the (divine) Daughter of the Mountain who was separated from *Siva*, O thou auspicious one! somehow or other protect thyself (*i. e.*, preserve your life) which is the prop of my life. (For, it is well known that even sorrow (resulting) from following the husband is commendable in wives."

47. This help which has been deposited in the mind of yourself, who are a guileless relative (to me), your compassionate (or, obliging) nature will not allow to be refused, is it not so? Well, having seen (*i. e.*, having had experience of), even in the former days, in the case of *Naishadha*, a message which resulted in having a similar effect, they (*i. e.*, people) have understood that succour of the distressed is the self-imposed duty of you (people), the pure at heart.

48. Gentle Sir, having brought the daughter of *Janaka* back to life in this way by such words dear to (her) heart, (you may) roam over all the worlds at your pleasure, attended upon by the Queen Swan, whose qualities closely follow yours, as *Vishnu* is (attended upon) by *Lakshmi*.

49. Having sent a message of this sort, *Rama*, the revered and prosperous one, who crossed the ocean by a bridge, along with bands of monkeys, and who was delighted with the (re-) acquirement of *Sita* after the many-headed one was killed in battle, made his own capital possessed of a master, (by) once again enjoying in person (his) kingdom which was (till then) protected by (his) pair of sandals.

50. Composed by Venkatesa, whose mind is proficient in the sciences and arts, may good people, after having revived their (minds') eyes, see (and examine) with the internal sense of hearing, the sinless (*i. e.*, flawless) gem of the message of *Rama*, which has been polished on the whetstone of careful thought, which is the cause of the attainment of blessings often and often (and) which is the friend of the union of *Sita* and the swan.

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